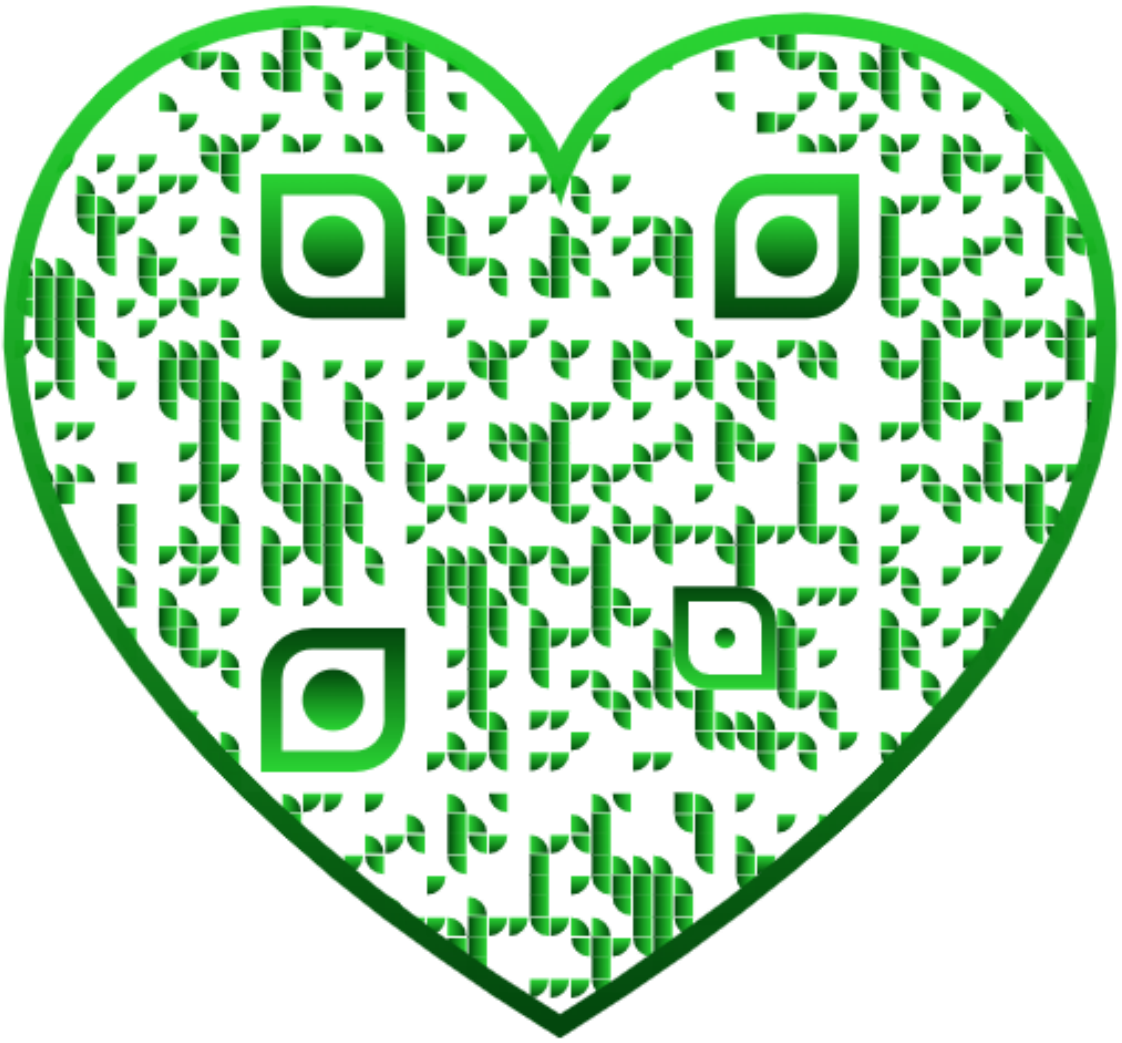
INSIDE: HISTORIC WOMEN ARTISTS • EMILY SARGENT • GRANDMA MOSES • WINSLOW HOMER • DELAWARE ANTIQUES SHOW

AMERICAN FINE ART MAGAZINE

ISSUE 84

Nov/Dec 2025



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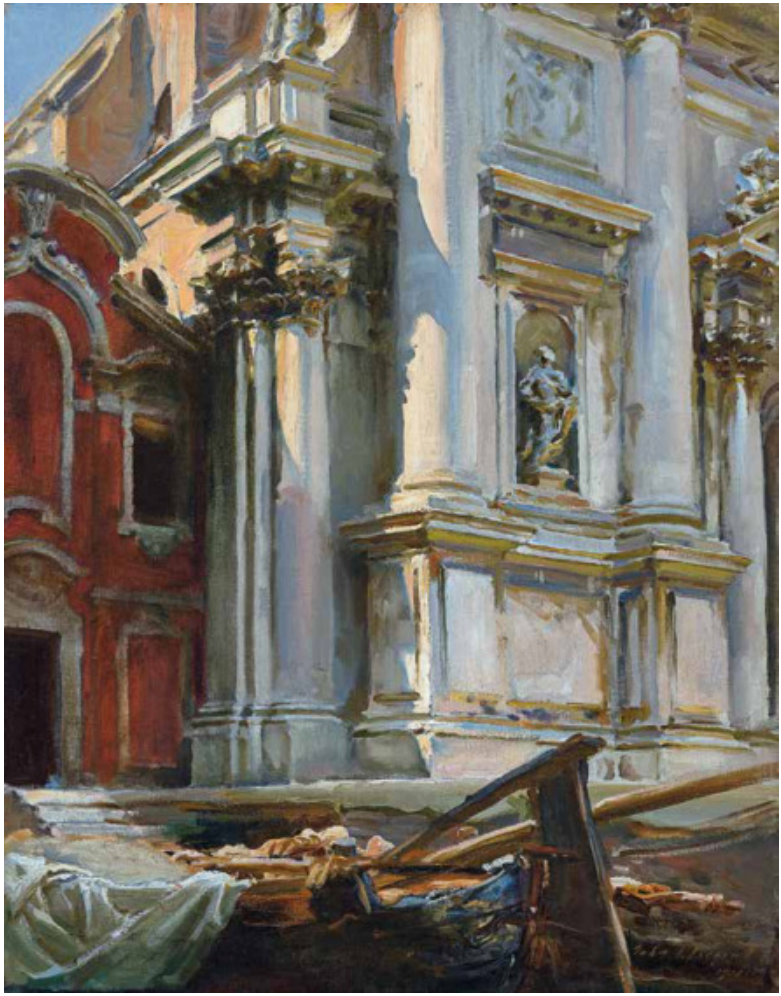

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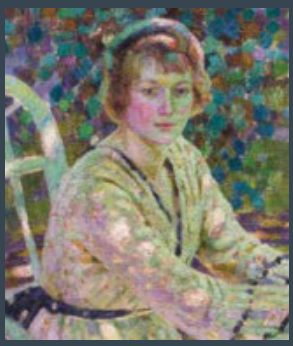
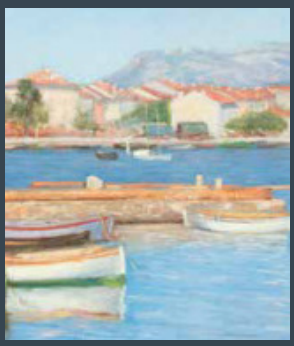

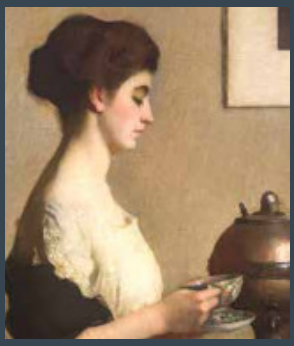

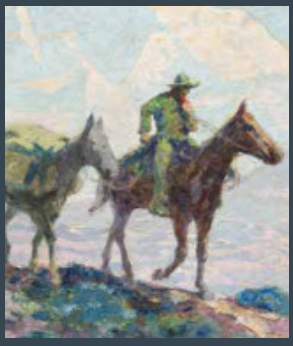

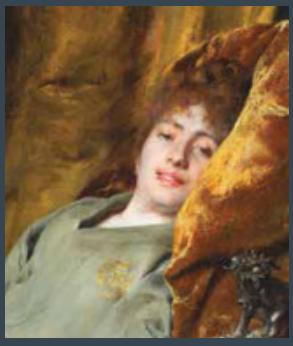

Announcing our annual catalog of American paintings including works by:
George Bellows, Frederick Frieseke, Percy Gray, William Harnett, Martin Johnson Heade, John La Farge, Ted Lambert, Sydney Laurence, Willard Metcalf, John F. Peto, Edward Redfield, Louis Ritman, Charles M. Russell, Leslie Thompson, Charles Ulrich, Eustace Ziegler and more.
Contact the gallery to receive our upcoming 2026-2027 catalog in the mail.

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Strokes of Genius

Welcome to the November/December issue of *American Fine Art Magazine*! This is a very important issue as it contains our special section dedicated to historic women artists. We will start with the cover art, *The Red Maple at Lake George,* by the one and only Georgia O'Keeffe. This painting is expected to sell for $10 to $15 million during Christie's *20/21 Marquee Week* in November. While her name and work are seen in museums and private collections, and studied in art school, her story is larger than life. A master modernist painter who lived until she was 98 years old, she won several of the most prestigious awards including the National Medal of Arts in 1985. And that is only the beginning. She was both a trailblazer and an advocate for other women artists. Having a Georgia O'Keeffe on your wall puts you into a unique category of collectors. And if you don't have an O'Keeffe on your wall, maybe *The Red Maple at Lake George* will be your first!

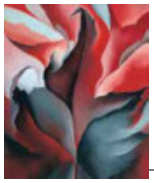
The celebration of women artists has been growing for more than 100 years as we see more exhibitions dedicated to them, their artworks being coveted by collectors and, as noted above, auction results that only prove the point. Inside this issue we have features about major exhibitions about Emily Sargent and Grandma Moses, as well as gallery previews of less prominent names like Carolyn Mase and Frances Kornbluth, with all of the work available for purchase. The section features galleries and art dealers that showcase work on the market, including pieces by Mary Cassatt, Jessie Willcox Smith, Jane Freilicher, Gertrude Abercrombie, Ethel Myers, Lynne Mapp Drexler and even another O'Keeffe.

You can start exploring your next acquisition of an artwork by a woman artist on Page 36 and enjoy the 20 pages of related content that follows. It is absolutely compelling. Managing editor Sarah Gianelli did an amazing job.

We are your resource for museum-quality American historic art for sale with our coverage of gallery shows, auctions and events. Many of these pieces rarely appear on the market. They are special pieces of history and we celebrate them in each and every issue with the goal of connecting these timeless gems of art with collectors who know and appreciate their value, both aesthetically and as an investment. *American Fine Art Magazine* is here to guide you on your collecting journey!

Enjoy!

Wendie Martin and Adolfo Castillo
Publishers



On the Cover

Georgia O'Keeffe (1887-1986), *The Red Maple at Lake George*, 1926. Oil on canvas, 36 x 30 in., by, signed with initials 'OK' in artist's star device on the original backing. Estimate: $10/15 million. Available in Christie's *Century Evening Sale* on November 20.
See our coverage on Page 36 and 90.

International Artist Publishing — Since 1998

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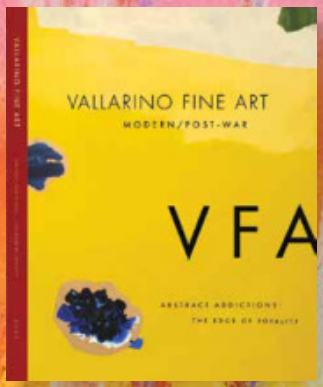
WOLF KAHN

AMERICAN, 1927-2020



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It's a Wrap

It's hard to believe this is the last issue of 2025 and it's nearly the end of the year. Where did the time go? A lot of it went into the pages of this magazine, as we focused on each and every month's content, while simultaneously zooming out to plan future issues, assess where small tweaks of improvement could be made, and what more significant changes would support our ongoing goal of keeping *American Fine Art Magazine* the number one publication for appreciators of historic American art.

This has been an exciting trip around the sun for *American Fine Art Magazine*. We've expanded our reach—and often the size of the magazine. We've formed new partnerships with galleries, art dealers, museums, and art show organizers and exhibitors. You will find many of them, and highlights of their collections, inside these pages. Some might be new to you, and we are happy to make the introduction.

As our connections and relationships expand and strengthen, it is so gratifying to see it so clearly reflected back in the magazine. A magazine I can actually hold in my hands and pages I can flip through. I've always preferred the tangible—I suppose I'm in the right business—and if you are holding a hard copy, I imagine you do too.

Over the last couple of years, one leap we've made is introducing issues organized around a particular theme or genre. There have been so many movements and micro-movements over the time frame we cover, and it has been a wonderful way to go deep into an area of historic art and explore it so thoroughly. It is always a collaborative effort. We involve the galleries that specialize in the genre. I seek out scholars to contribute essays and insight that far exceeds my knowledge, and curate illuminating, educational and occasionally entertaining (especially Jim Balestrieri's brilliantly irreverent writing), to support the theme.

This past year, we've dedicated issues to the auction house sector, decorative arts and antiques, museums and exhibitions, modernism, landscapes and, in this issue, historic women artists, a demographic that is getting long-overdue attention across the board. Better late than never.

While remaining true to our focus on historic American art, 2026 promises more exciting new additions to our repertoire that we are sure are going please our readers, and help further our efforts to connect collectors with the finest artwork on the market. Stay tuned!

Sarah Gianelli
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International Artist Publishing — Since 1998

AMERICAN FINE ART MAGAZINE

November/December 2025 | Bimonthy

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William Merritt Chase

(1849–1916)

The Common, Central Park, New York, circa 1889, oil on panel, 10½ x 15⅞ in.

The Common, Central Park, New York is a view from Sheep Meadow looking toward the Navarro Flats along Central Park South. Built in the 1880s by Spanish-born entrepreneur Jose Francisco de Navarro, the eight-building complex was conceived as a co-op and spanned from 58th to 59th Streets between Six and Seventh Avenues. The buildings each 13 stories tall were named Barcelona, Cordova, Granada, Lisbon, Madrid, Saragossa, Tolosa, and Valencia. The complex was sold at auction in late 1888 and was replaced beginning in the mid-1920s by the New York Athletic Club, Essex House, and Hampshire House.

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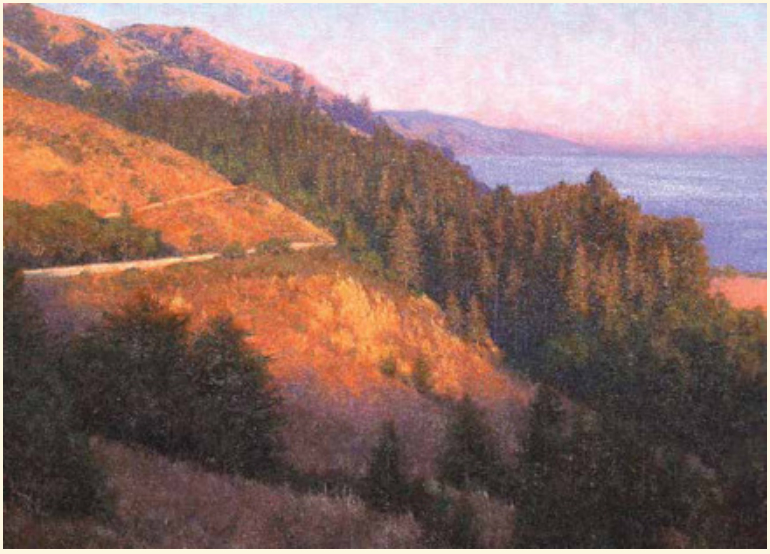

22 x 26” *View from Nepenthe* *Oil on linen*

24 x 30” *Daybreak on the Lagoon* *Oil on linen*

24 x 30” *Big Sur Coast* *Oil on linen*

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FRANCES KORNBLUTH

(American, 1920–2014)

Frances Kornbluth, *Ocean Forms*, 1965, oil on canvas, 10 x 12 in. Provenance: Kornbluth Estate

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Albert York (1926-2009)
Girl in Rowboat
oil on panel
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In This Issue

American Fine Art Magazine is unique in its concept and presentation. Divided into four major categories, each bimonthly issue will show you how to find your way around upcoming fine art shows, auctions and events so you can stay fully informed about this fascinating market.

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SWANN
AUCTION GALLERIES

Greg Ito, *The Journey*, acrylic on canvas, 2017. $10,000 to $15,000.

Contemporary Art

November 13

Meagan Gandolfo • mgandolfo@swanngalleries.com

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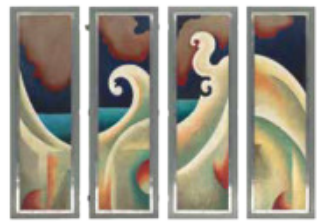

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AMERICAN ART

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Frank Weston Benson (American, 1862-1951)
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ART SHOW CALENDAR

The Best Fairs, exhibitions and Events Coast to Coast

ONGOING

Grandma Moses: A Good Day's Work
SMITHSONIAN AMERICAN ART MUSEUM • WASHINGTON, D.C.
The Smithsonian presents a significant exhibition honoring the life, work and impact of Anna Mary Robertson Moses.
americanart.si.edu

ONGOING

Emily Sargent: Portrait of a Family
THE METROPOLITAN MUSEUM OF ART • NEW YORK, NY
This exhibition highlights Emily Sargent, and sheds light on her entire family, including her more famous younger brother.
www.metmuseum.org

ONGOING

Carolyn Campbell Mase: Estate of an Impressionist Master
HAWTHORNE FINE ART • NEW YORK, NY
The gallery exhibits a virtual showcase of 20 of Mase's landscapes, marine scenes and figurative works in varying mediums.
www.hawthornefineart.com

ONGOING

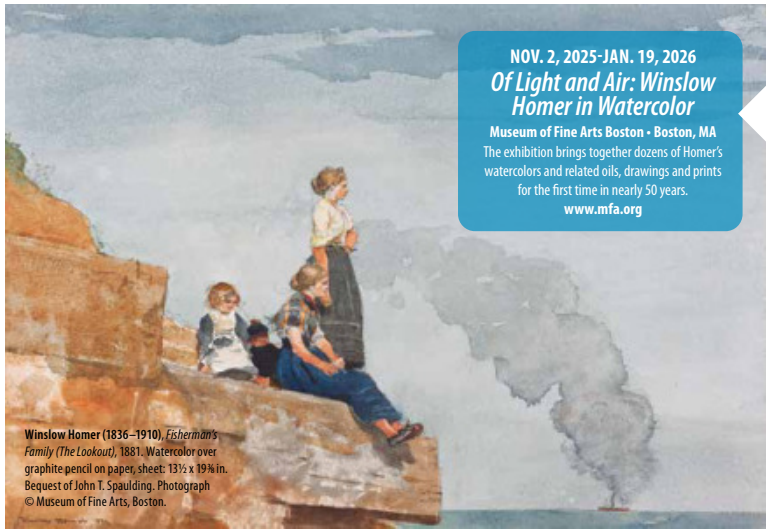
A Fountain of Forms: The Rise of the American Woman Sculptor, 1910–1929
WESTMORELAND MUSEUM OF AMERICAN ART • GREENSBURG, PA
This exhibition explores how early 20th-century women sculptors redefined representations of the female body.
www.thewestmoreland.org

ONGOING

Frances Kornbluth: Paintings of the 50s and 60s
J. KENNETH FINE ART • SHELBURNE, VT
The gallery features the abstract expressionist works of Kornbluth, marking the first major posthumous exhibition of the artist's work.
www.jkennethfineart.com

ONGOING

Cecilia Beaux: Inventing the Modern Portrait
WESTMORELAND MUSEUM OF AMERICAN ART • GREENSBURG, PA
This exhibition includes nine paintings by Beaux, with examples spanning 1885 to roughly 1918, each one key in showcasing her artistic evolution.
www.thewestmoreland.org



NOV. 2, 2025-JAN. 19, 2026
Of Light and Air: Winslow Homer in Watercolor
Museum of Fine Arts Boston • Boston, MA
The exhibition brings together dozens of Homer's watercolors and related oils, drawings and prints for the first time in nearly 50 years.
www.mfa.org

Winslow Homer (1836–1910), *Fisherman's Family (The Lookout)*, 1881. Watercolor over graphite pencil on paper, sheet: 13½ x 19⅝ in. Bequest of John T. Spaulding. Photograph © Museum of Fine Arts, Boston.

ONGOING

Emma Stebbins: Carving Out History
THE HECKSCHER MUSEUM OF ART • HUNTINGTON, NY
Featuring 14 sculptures and archival material, this exhibition is the first to recognize Stebbins as one of the most significant American sculptors of the 19th century.
www.heckscher.org

ONGOING

Making History: 200 Years of American Art from the Pennsylvania Academy of the Fine Arts, 1776-1976
TAUBMAN MUSEUM OF ART • ROANOKE, VA
This exhibition reinterprets American art through one institution's iconic collection, spotlighting contributions by Black, women and LGBTQ+ artists.
www.taubmanmuseum.org

AUCTIONS AT A GLANCE

NOVEMBER 2025
Christie's 20/21 Marquis Week
Christie's • New York, NY
www.christies.com

NOVEMBER 7-8
Signature Live Sale
SANTA FE ART AUCTION • SANTA FE, NM
www.santafeartauction.com

NOVEMBER 8
Coeur d'Alene Art Auction
Virtual
www.cdaartauction.com

NOVEMBER 18
California & American Fine Art
John Moran Auctioneers • Monrovia, CA
www.johnmoran.com

NOVEMBER 18
American Art
Bonhams • New York, NY
www.bonhams.com

NOVEMBER 19
Art of the American West
John Moran Auctioneers • Monrovia, CA
www.johnmoran.com

DECEMBER 7
American Art & Pennsylvania Impressionists
Freeman's | Hindman • Philadelphia, PA
www.hindmanauctions.com

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ART SHOW CALENDAR

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www.winterthur.org

The annual *Delaware Antiques Show*. Courtesy Winterthur Museum, Garden & Library.

ONGOING

American Modernism from the Charles Butt Collection

AMON CARTER MUSEUM OF AMERICAN ART • FORTH WORTH, TX

This exhibition includes paintings and works on paper from the early 20th century through the 1970s, by major artists.

www.cartermuseum.org

ONGOING

The Art of Elizabeth Catlett from the Collection of Samella Lewis

WESTMORELAND MUSEUM OF AMERICAN ART • GREENSBURG, PA

This exhibition dives into the artwork of trailblazing sculptor and printmaker, Elizabeth Catlett.

www.thewestmoreland.org

ONGOING

Draw Me Ishmael: The Book Arts of Moby Dick

PEABODY ESSEX MUSEUM • SALEM, MA

This is the first exhibition to focus on the illustrations, binding designs, typography and physical forms that Moby Dick has taken over time.

www.pem.org

THROUGH NOVEMBER 2

Hirschfield: Strokes of Genius

HELICLINE FINE ART • NEW YORK, NY

Helicline hosts an expansive exhibition of Hirschfield's work, including roughly 50 original drawings and lithographs depicting Broadway, Hollywood, TV music and comedy personalities.

www.heliclinefineart.com

NOVEMBER 6-10

Salon Art + Design

PARK AVENUE ARMORY • NEW YORK, NY

Salon Art + Design returns to the Park Avenue Armory for its 14th edition, presenting patrons with an elegant array of top-quality artwork and dynamic programming.

www.thesalonny.com

THROUGH NOVEMBER 9

Ever Present: Romare Bearden and Music

THE MINT MUSEUM • CHARLOTTE, NC

This selection of more than a dozen examples, drawn entirely from the museum's holdings, highlights some of the many ways Bearden explored musical subjects in drawings, prints and collages.

www.mintmuseum.org

NOV. 14, 2025-APR. 19, 2026

The Lost World: The Art of Minnie Evans

HIGH MUSEUM OF ART • ATLANTA, GA

The High Museum presents a major retrospective for mid-20th-century artist Minnie Evans

www.high.org

THROUGH NOVEMBER 16

Henry Strater's Ogunquit

OGUNQUIT MUSEUM OF AMERICAN ART

This exhibition explores Strater's love of coastal Maine from his first exposure to the state in 1919 through the following 60 years.

www.ogunquitmuseum.org

NOV. 25, 2025-MAR. 1, 2026

Shattered Glass: The Women Who Elevated American Art

CANTON MUSEUM OF ART • CANTON, OH

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THROUGH NOVEMBER 30

East of the Pacific: Making Histories of Asian American Art

AMON CARTER MUSEUM OF AMERICAN ART FORT WORTH, TX

Featuring 31 artists, *East of the Pacific* celebrates the longstanding artistic influence of people of Asian descent, as well as their role in shaping American art and culture at large.

www.cartermuseum.org

DEC. 12, 2025-MAR. 29, 2026

Ruth Orkin: Women on the Move

NATIONAL MUSEUM OF WOMEN IN THE ARTS WASHINGTON, D.C.

The museum celebrates trailblazing female photographers of the early-to-mid 20th century, through 21 vintage photographs.

www.nmwa.org

THROUGH DECEMBER 20

Monuments: Commemoration and Controversy

FAIRFIELD UNIVERSITY ART MUSEUM • FAIRFIELD, CT

Through nearly 30 works, by 19th-century to early 20th-century artists, the exhibition explores public monuments as instigators of debate over national identity, politics and race.

www.fairfield.edu

THROUGH DECEMBER 21

Making a Name for Himself: The Life and Art of F. Edwin Church 1876-1975

PRESERVATION LONG ISLAND • COLD SPRING HARBOR, NY

Preservation Long Island's latest exhibition focuses on the life and work of F. Edwin Church, a celebrated 20th-century portrait painter with strong ties to Long Island's North Shore.

www.preservationlongisland.org

THROUGH DECEMBER 31

Romare Bearden: Artist – Activist – Visionary

FENIMORE ART MUSEUM • COOPERSTOWN, NY

Bearden's legacy as an artist, activist and visionary is currently being celebrated in an exhibition drawn from the Romare Bearden Foundation Collection.

www.fenimoreartmuseum.org

In every issue of *American Fine Art Magazine*, we publish the only reliable guide to all major upcoming fairs and shows nationwide.
Contact our assistant editor, **Chelsea Koressel**, at **ckoressel@americanfineartmagazine.com**, to find out how your event can be included.

STEPHEN SCOTT YOUNG (American, b. 1957)

"Cat Eyes (Shelley)", 2000

Watercolor on paper | 19 x 21 inches | signed lower right

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MARKET REPORT

What we're hearing from galleries and auction houses across the country

Rehs Galleries interior view.

LANCE REHS

Vice President and Director
Rehs Galleries

Broadly speaking, this year has brought a period of recalibration to the market. While buying activity has tempered slightly, what we're really seeing is a more discerning and intentional collector base. People are thinking carefully about what they acquire and how those pieces fit into their long-term collections. That said, we're also seeing the art world evolve, with new buyers gravitating toward contemporary and modern works, while more seasoned collectors are showing renewed appreciation for traditional and historically grounded markets. This shift reflects a broader trend toward stability, quality and heritage, where provenance and craftsmanship carry significant weight.

The late-19th- and early 20th-century market in particular, remains a vibrant space for collectors who value timelessness and artistic mastery. Interest in mid-level impressionist paintings has held steady, and there's even been a refreshing uptick in demand for select academic artists—especially pieces in exceptional condition. One name that stands out is Louis Aston Knight, whose charming cottage scenes have sparked a noticeable rise in inquiries. He's definitely an artist to watch!

Ultimately, while tastes and trends continue to evolve, one thing remains constant: the importance of quality. As we always emphasize, it's crucial to consider not just who the artist is, but the caliber and condition of the work itself. Collecting with discernment, patience, and an eye for excellence is what allows a collection to grow in both value and significance over time.

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E. Charlton Fortune

St. Tropez (c.1926), Oil on canvas, 24 x 30 inches

Based on its subject matter, this painting by American Impressionist E. Charlton Fortune is believed to have been painted while the artist was living in Europe in the 1920s. Fortune traveled to Southern France after living in St. Ives, England and before she returned to California toward the end of the decade. Her fascination with the harbors of European seaside towns likely stemmed from her own experiences of living on the California coast, although in St. Tropez she was drawn to the distinct play of light and shadows and scenery that was "alive with color." This particular scene appears drenched in sunlight as the waves gently move and the town is shown just across the harbor.

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RECENT ARRIVALS

Insights into historic American artwork newly available from galleries and dealers around the country

Elizabeth Nourse (1859-1938), *Infant Asleep*, ca. 1906. Oil on canvas, 13 x 16 in., signed lower right. Courtesy Thomas Colville Fine Art, Guilford, CT.

Elizabeth Nourse (1859-1938)

Infant Asleep

Elizabeth Nourse was born in Cincinnati but moved to Paris in 1887, a time when the city was the leading international art center, and where she established herself as a Salon painter who was highly respected among her fellow artists, collectors and the public. "Nourse's career parallels that of other expatriate artist of the pre-World War I period, but certain aspects of it are unique," notes the Smithsonian American Art Museum. "With Mary Cassatt and Cecilia Beaux, she was one of the few women painters to achieve international recognition for her work and, like them, faced certain obstacles that a male artist did not encounter."

Not only did Nourse distinguish herself through her technical abilities but also her subject matter, which focused on depictions of working people and ordinary daily life, especially that of women and themes of motherhood, as in the present piece, *Infant Asleep*. The Smithsonian continues, "These subjects, banal in the hands of someone less sincere and less skilled, reflected her basic values, and Nourse was able to infuse them with a special sense of their importance and their universal meaning."

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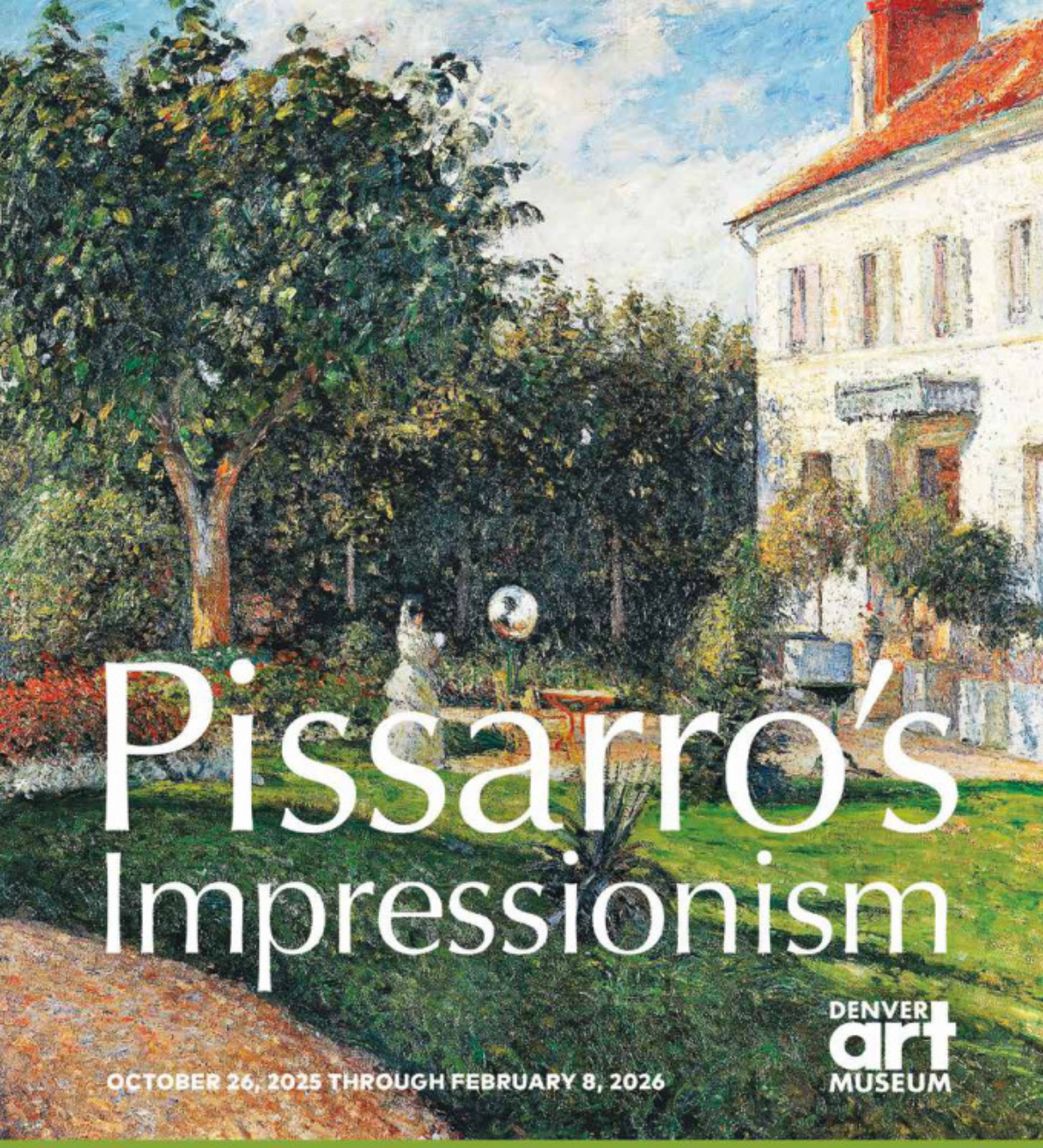

Pissarro's Impressionism

DENVER art MUSEUM

OCTOBER 26, 2025 THROUGH FEBRUARY 8, 2026

Pissarro's Eye: Camille Pissarro's Impressionism is co-organized by the Denver Art Museum and the Museums Barberini, Potsdam. It is presented by Barbara Bridges, Bridget and John Geier, the Kristin and Charles Lumelleh Exhibitions Fund, and Craig Phoenix. The exhibition is also supported by the Tom Teague, Jr. and Ted Teglia Endowment, Adolph Coors Exhibitions Endowment Fund, Bimbacom Social Discourse Project, Lois and Grady Durham, Kathie and Kirk Feiger, Sally Cooper Murray, Ellen and Morris Saunier, Lisa Condon and Andy Mais, Mary Pat and Richard McCormick, Brad Thay and Denise D'Leary, Robert Lehman Foundation, Christies, the Board to the Anna di Fund Leadership Campaign, and the residents who support the Scientific and Cultural Facilities District (SCFD). Indemnity is secured by the Federal Council on the Arts and the Humanities. Promotional support is provided by 5280 Magazine and CBS Colorado.

Camille Pissarro, *The Garden of Les Mathurins*, property of the Desgraves Sisters, *Portail de Les Mathurins, Pontoise*, propriété des sœurs Desgraves) (detail), 1876. Oil on canvas, 44 ⅞ × 65 ¼ in. The Nelson-Atkins Museum of Art, Kansas City, Missouri. Purchase: William Rockhill Nelson Trust. Image courtesy digi.images / De Agostini Picture Lib. / J. E. Bulka

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Louisa Winslow Robins (1898-1962), *Buffalo Harbor in Wartime*, 1943. Oil on canvas, 36 x 46 in., signed lower right; inscribed verso 'Louisa W. Robins, Buffalo, N.Y.' Courtesy CW American Modernism, Los Angeles, CA.

Louisa Winslow Robins (1898-1962)

Buffalo Harbor in Wartime

"On November 23, 1943, the headline of *The Buffalo News* announced, '1000 Bombers Leave Berlin a Sea of Flames, Explosions,' relays gallerist Chris Walther. "Louisa Winslow Robins incorporated this newspaper in the foreground of *Buffalo Harbor in Wartime*, a painting which captured the United States home front at a pivotal time during World War II as the allies ramped up their bombing campaign in Europe.

Writing of the 1944 *Patteran Society Show* at the Albright Art Gallery (now the Buffalo AKG Art Museum), *Buffalo News* art critic Nora Lee Rohr, praised this work by noting, 'Two of the largest canvases were done by Louisa W. Robins… *Buffalo Harbor in Wartime* is unique. Large and direct in its approach it was painted with special permission at the request of Lieut. Commander A. E. Eisele, USN, who supervised work on the 'Sable' aircraft carrier converted from the Great Lakes passenger steamer Greater Buffalo.'" Largely self-taught, Robins briefly studied with Ashcan painter, George Luks during the summers in Connecticut beginning in 1918 at the Buffalo Fine Art Academy, graduating in 1930. Until her death in 1962, Robins actively exhibited in the Buffalo area and nationwide.

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Adelaide Lawson Gaylor (1889-1986), *Restaurant*, ca. 1925. Oil on canvas, 24¼ x 30 in., signed lower right. Courtesy Lincoln Glenn, New York, NY.

Adelaide Lawson Gaylor (1889-1986)

Restaurant

Adelaide Lawson Gaylor was a painter known for her modernist oil paintings of figures and landscapes. Rendered in a flat style without affectation, her subjects often gaze directly at the viewer, and sometimes appear somewhat disconnected from their surroundings. She completed her artistic training at the Art Students League of New York under Kenneth Hayes Miller and also studied under Hamilton Easter Field at his Ogunquit School of Painting and Sculpture in Ogunquit, Maine.

Lawson's first public exhibition was at the MacDowell Club in New York City in 1916. In 1922, she contributed a painting to a group exhibition held at a segregated high school art studio in Washington, D.C., organized and run by black artists. Lawson was a supporter of Black rights and active as an artist in New York during the Harlem Renaissance. In some records her name can be found listed among other Black artists. However, Gaylor's family and descendants were of Armenian heritage. She and her husband, artist Wood Gaylor, counted among their group of friends Josephine Baker, William and Marguerite Zorach, Yasuo Kuniyoshi, Walt Kuhn and John Dos Passos. Lawson was a member of the New York Society of Women Artists, Society of American Independent Artists and the Salons of America.

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Clockwise left to right (detail):
Marilyn (Vanitas), 1977. Audrey Flack. The University of Arizona Museum of Art. © 1977, Audrey Flack. ***Spring (from The Four Seasons Series),*** 2006. Wendy Red Star, Apsáalooke (Crow). Saint Louis Art Museum. © Wendy Red Star. ***Coerora,*** 1904. Emily Sargent. Sargent House Museum.

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CURATOR CHAT

We Ask Leading Museum Curators About What's Going On In Their World

JEFFREY RICHMOND-MOLL, PHD
The George Putnam Curator of American Art
PEABODY ESSEX MUSEUM
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What event (gallery show, museum exhibit, etc.) in the next few months are you looking forward to, and why?
In February, the Peabody Essex Museum (PEM) opens *Edmonia Lewis: Said in Stone*, the first comprehensive survey of the acclaimed 19th-century Black and Indigenous woman sculptor. I have been working on this project for seven years now, including with former colleagues from the Georgia Museum of Art at the University of Georgia, and I cannot wait to see it come to fruition, especially in the Boston area, where Lewis began her professional career. The exhibition will not only transform our understanding of Lewis's sculptures, but also presenting Lewis in conversation with longer histories of Black and Indigenous art, community and culture, underscore her lasting legacy.

What are you reading?
Recently, I read Zara Anishanslin's new book, *The Painter's Fire: A Forgotten History of the Artists Who Championed the American Revolution*. It traces the role of several women and people of color, on both sides of the Atlantic, who were advancing the cause for independence as the war was actively unfolding. It's imaginative, beautifully written and a powerful reminder of the role of artists in shaping our understanding of the U.S. identity.

Interesting exhibit, gallery opening or work of art you've seen recently.
I just attended the opening of *Emma Stebbins: Carving Out History* at the Heckscher Museum of Art. Stebbins is little known today, but she was one of the most significant U.S. sculptors of the 19th century. Readers might know her *Bethesda Fountain* in New York's Central Park, whose monumental angel later served as the symbolic backdrop of the final scene of Tony Kushner's *Angels in America*. The show, and its stunning catalog, are a brilliant example of the ongoing resonance of historical artists like Stebbins, and the conversations with contemporary artists and audiences that these projects also make possible.

What are you researching at the moment?
Next summer, PEM debuts the show *Driving Forces: American Art and the Automobile*, which has brought me back to a lot of old favorites about the cultural, environmental and social impact of the car on American art and life. Wanda Corn's writing on Grant Wood and his iconic *Death on a Ridge Road* is just one example. But, as we also think about the visitor's experience of the exhibition's design and the new sensory landscape that cars created, I've also been enjoying an illuminating essay on the new nocturnal visual landscape inaugurated by car headlights in Sandy Isenstadt's *Artificial Light: An Architectural History*.

What is your dream exhibit to curate? Or see someone else curate?
Someday I hope to organize a show on the relationship between 20th-century American modernism and religious visual cultures. It would have a special focus on artists like Marsden Hartley, who engaged throughout his career with art and spirituality, from the folk Christian subjects of German reverse paintings on glass during his early years in Munich, to the religious landscapes of Indigenous and Spanish colonial cultures in the American Southwest, to his final years pondering mortality and community on the Maine coast. ■

ROMARE BEARDEN: ARTIST-ACTIVIST-VISIONARY

ON VIEW THROUGH DECEMBER 31

The exhibit explores how Bearden pushed for change through art and writing.

Roots (Odyssey), 1977. Screen print. H: 24" x W: 18" (Sight). H: 33" x W: 27" (Framed)
© Romare Bearden Foundation/VAGA at Artists Rights Society (ARS), New York

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Girl in Yellow, c. 1920, Oil on canvas, 60 x 40 inches

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NEW ACQUISITION

Attributed to C.R. Parker

MISSISSIPPI MUSEUM OF ART & CRYSTAL BRIDGES MUSEUM OF AMERICAN ART

Joining the permanent collections of both the Mississippi Museum of Art (MMA) and the Crystal Bridges Museum of American Art, is *Portrait of Frederick*, circa 1840, attributed to Louisiana portrait artist C.R. Parker (1799-1849). The piece was purchased from Neal Auction Company, based in New Orleans, Louisiana.

"The *Portrait of Frederick* is one of only a handful of known portraits of individual enslaved sitters created prior to the Civil War in the South, and represents perhaps the most significant work of American art that we have had the honor to offer to date," says Marney Robinson, director of fine art at Neal Auction. "The painting represents the complex intersection of African American portraiture, American history, art history, race theory and personhood."

Robinson also notes that the piece was displayed at Longwood, the famed historic, antebellum mansion in Natchez, Mississippi, since the 1860s. "The [portrait] is an image that has been well-known to visitors and scholars for many decades, yet simultaneously remains clouded in mystery and family lore," Robinson says. "Nineteenth century portraiture was almost without fail relegated to those with means in the American South—particularly the wealthy planter class—and almost entirely reserved for white sitters, or in rare instances, free people of color. So how does this pre-Emancipation portrait of an enslaved man exist and why?"

Details of the piece have become obscured over time, and thus, inspired Neal Auction's to dive into the piece and the subject. A comprehensive brochure, written and researched by Katy Morlas Shannon, a Louisiana-based historian and author, offers many insights. It's also significant that attributed artist C.R. Parker, was known for primarily working with patrons of wealth and power.

Attributed to C.R. Parker, *Portrait of Frederick*, ca. 1840. Oil on canvas, 37½ x 32½ in. (framed). Jointly purchased and owned by Crystal Bridges Museum of American Art and the Mississippi Museum of Art with funding support from Janet and John Clark and the Gallery Guild. 2025.7.1

"*Portrait of Frederick* is mesmerizing—its dark tonalities and the sitter's enigmatic gaze," says Chase Quinn, creative director and curator of special projects at MMA. "But more compelling still is the way it invites reflection on the nature of subjectivity in art. Frederick appears autonomous, dignified, even self-possessed. Yet we must confront the fact that this image was commissioned by his enslaver."

The Mississippi Museum of Art and Crystal Bridges of American Art are thrilled to be in partnership on this acquisition, "ensuring this story will be shared with audiences across our communities—sparking dialogue, reflection and a deeper understanding of what shapes our collective history," says Rod Bigelow, executive director at Crystal Bridges. ■

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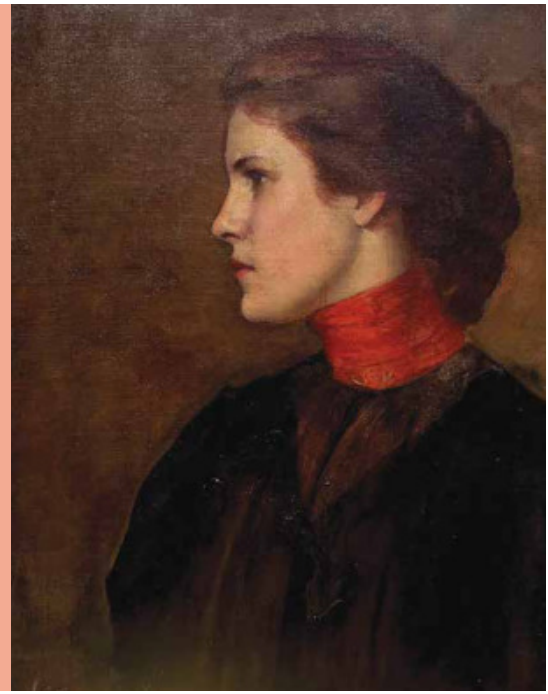

Ruth Hudson Lee (1885-1973)

Portrait of a Woman, oil on canvas, 22 x 18 inches, Signed lower left

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Winslow Homer (1836-1910), *The Blue Boat*, 1892. Watercolor over graphite pencil on paper, sheet: 15⅜ x 21½ in. William Sturgis Bigelow Collection. Photograph © Museum of Fine Arts, Boston.

Of Light & Air

Museum of Fine Arts Boston presents the largest exhibition of Winslow Homer watercolors in nearly half a century

By John O'Hern

The Museum of Fine Arts (MFA), Boston, houses the world's largest collection of watercolors by the master of the medium, Winslow Homer (1836-1910). The exhibition *Of Light and Air: Winslow Homer in Watercolor* brings together dozens of his watercolors and related oils, drawings and prints for the first time in nearly 50 years. It opens November 2 and runs through January 19, 2026.

Both the museum's director, Pierre Terjanian, and its curator of prints and drawings and co-curator of the exhibition, Christina Michelon, refer to the fragility of the watercolor medium in the book accompanying the exhibition. Ethan Lasser, chair of art of the Americas, is co-curator.

Terjanian explains, "Since its establishment over a century and a half ago, the museum has cared for and preserved fragile works of art for future generations. Homer's iconic watercolor *The Blue Boat*, a favorite among art lovers around the world, remains nearly as vibrant as the day Homer painted it. Watercolor is extremely sensitive to light, which limits how often these precious pictures can be displayed in our galleries."

Michelon observes, "Watercolor, pioneered by Homer as a medium for capturing the ephemeral, can be materially ephemeral itself. Extremely sensitive to light, watercolor's fugitive pigments can disappear under the wrong circumstances. Remarkably, *Leaping Trout* remains nearly as vibrant as Homer intended, likely because it was safely housed in museum storage the majority of its life. One of the finest examples of Homer's skill in the medium, *Leaping Trout* was the first Homer watercolor to be purchased by a museum."

As a frequent visitor to the MFA for most of my life, I'm among the many who cherish *The Blue Boat* and his other paintings of the Adirondacks. I had never seen *Leaping Trout*, which is coming close to replacing *The Blue Boat* at the top of my list of

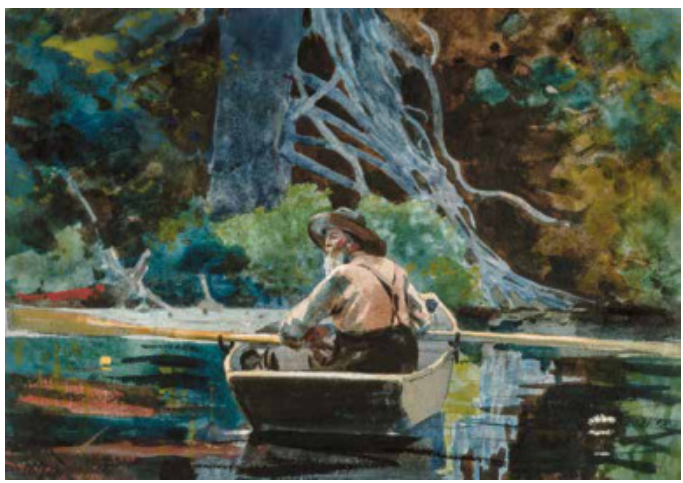
Winslow Homer (1836-1910), *Driftwood*, 1909. Oil on canvas, 24½ x 28½ in. Henry H. and Zoe Oliver Sherman Fund and other funds. Photograph © Museum of Fine Arts, Boston.

Winslow Homer (1836-1910), *Driving Cows to Pasture*, 1879. Watercolor over graphite pencil on paper, sheet: 8⁹⁄₁₆ x 13⁹⁄₁₆ in. Bequest of Katharine Dexter McCormick. Photograph © Museum of Fine Arts, Boston.

Winslow Homer (1836-1910), *Boys in a Pasture*, 1874. Oil on canvas, 15⅞ x 22⅞ in. The Hayden Collection—Charles Henry Hayden Fund. Photograph © Museum of Fine Arts, Boston.

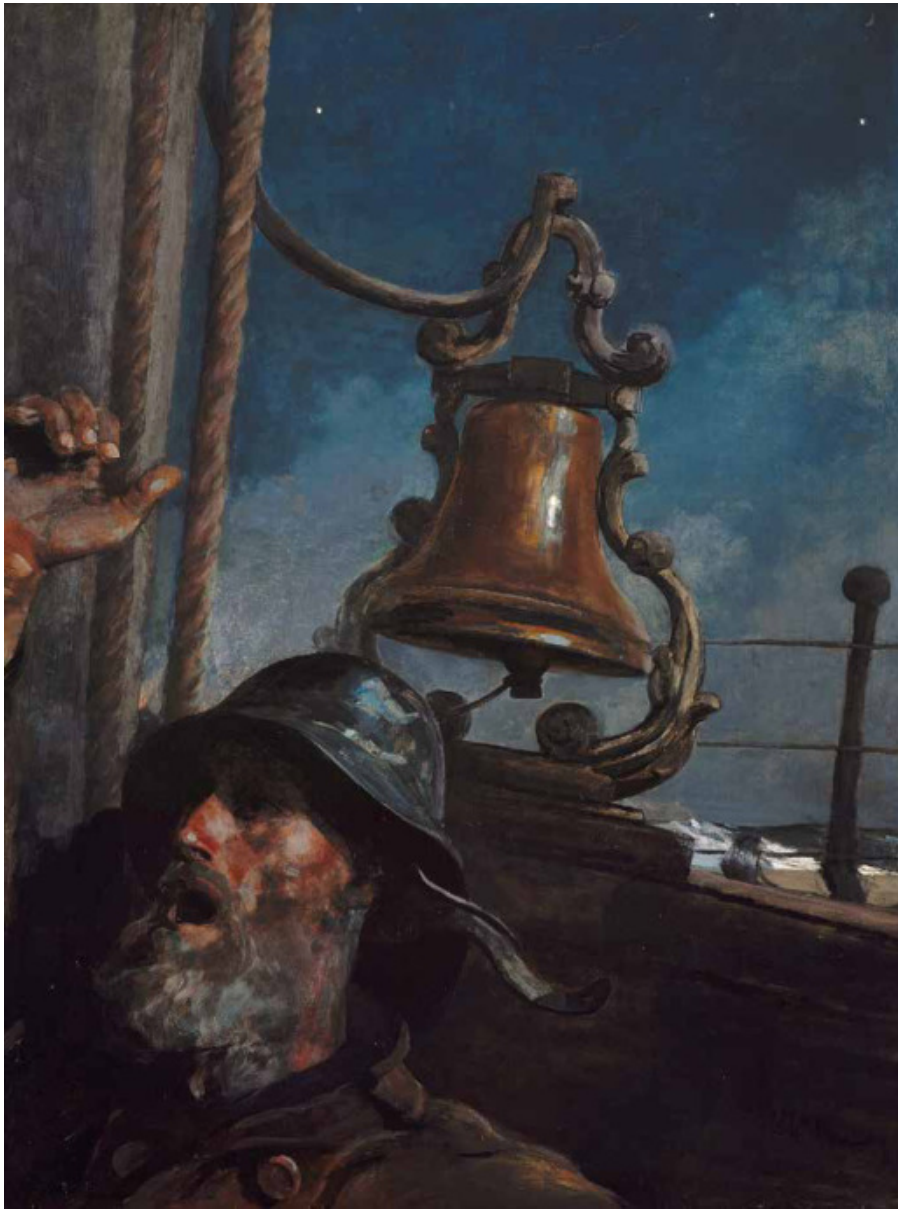
favorite Homer watercolors.

Michelon offers insights into Homer's work beyond the representational. "In contrast to the grand narratives in his later oil paintings, Homer's watercolors are rooted in the moment and the surface effects of light. Though often ambiguous, they are not without symbolism. In the numerous representations of leaping fish done throughout his career, Homer illustrated both real insects and artificial lures. In *Leaping Trout*, it is unclear if the mayfly is real or fake, underscoring the art of artifice inherent in both Homer's painting and in the act of fishing itself. Mayflies—the object of the trout's acrobatic efforts—only live for about 24 hours and have been deployed as a metaphor for ephemerality by artists for centuries. Thematically and compositionally, this watercolor also evinces Homer's fascination with life and death. The pairing of twin bodies mid-air is reminiscent of Homer's late oil painting *Right and Left*. Finished a year before the artist's death and depicting a hunter taking aim at the two birds in the foreground, the painting is rife with references to mortality. However, *Leaping Trout*'s narrative is more enigmatic: are the fish predators or prey?"



Winslow Homer (1836-1910), *The Adirondack Guide*, 1894. Watercolor over graphite pencil on paper, sheet: 15 3/16 x 21½ in. Bequest of Mrs. Alma H. Wadleigh. Photograph © Museum of Fine Arts, Boston.

The title of the exhibition comes



Winslow Homer (1836-1910), *The Lookout—"All's Well,"* 1896. Oil on canvas, 39⅞ x 30⅛ in. Warren Collection—William Wilkins Warren Fund. Photograph © Museum of Fine Arts, Boston.

from a quotation by the author and critic Henry James who wrote, in 1875, "Mr. Homer has the great merit, moreover, that he naturally sees everything at one with its envelope of light and air. He sees not in lines, but in masses…Things come already modelled to his eye."

James was also capable of harsh criticism of the artist. From the peak of his ivory tower he wrote, with backhanded praise, that Homer's work was "almost barbarously simple, and, to our eye, he is horribly ugly…He has chosen the least pictorial features of the least pictorial range of scenery and

civilization as if they were every inch as good as Capri or Tangier; and, to reward his audacity, he has incontestably succeeded." Later he described Homer's children as "freckled, straight-haired Yankee urchins" with their "calico sunbonnets and flannel shirts."

The exhibition contains drawings and paintings of his "urchins" engaged in the simple pleasures of nature in fields and on the sea. One of my favorite urchin paintings is the oil, *Boys in a Pasture*, reminiscent of my childhood summers on a farm in New Hampshire and, much later, sitting with friends on the hill in front of the Olsen House in Cushing, Maine, made famous by Andrew Wyeth, eating wild blueberries and raspberries.

Michelon explains, "A lifelong admirer of the outdoors and keenly aware of contemporary tastes, Homer continued to center carefree children, industrious youths, wistful maidens, and laboring farmhands in his work from the late 1860s and 1870s. *Boys in a Pasture* is a prime example of his work from this era and also of the relationship between his painting in oil and his painting in watercolor…Homer also applied bright white highlights to the nearest boy's shirt to evoke illumination by bright sunlight."

Winslow Homer (1836-1910), *Leaping Trout*, 1899. Watercolor over graphite pencil on paper, sheet: 14 x 20 in. Warren Collection—William Wilkins Warren Fund. Photograph © Museum of Fine Arts, Boston.

His technique in watercolor is described by Annette Manick, head of paper conservation at the MFA. "By the late 1870s, Homer's watercolor practice began to evolve and embrace features unique to the medium,

Winslow Homer (1836-1910), *The Dory*, 1887. Watercolor over graphite pencil on paper, sheet: 15¼ x 21⅝in. The Hayden Collection—Charles Henry Hayden Fund. Photograph © Museum of Fine Arts, Boston.

Winslow Homer (1836-1910), *The Guide and Woodsman (Adirondacks)*, 1889. Watercolor over graphite pencil on paper, sheet: 14 x 20 in. Bequest of John T. Spaulding. Photograph © Museum of Fine Arts, Boston.

moving from rigid and opaque to fluid and transparent. *Driving Cows to Pasture* stands out as a turning point for Homer's work in the medium and evinces a more conscious shift to landscape from figure study. The boy in the foreground is a departure from the models of previous posed works. With his back turned to the viewer, he assumes the pose of a rückenfigur (a figure seen from behind), a compositional device that Homer would return to in later works (see *Driftwood*, for example). The boy, seemingly rooted to the ground, is nearly consumed by unruly flora. Walking stick in hand, the boy seems the youthful counterpart to the central figure in Homer's later *The Guide and Woodsman*, while the immersive landscape presages that of his later masterwork *The Blue Boat*. The cows, rendered as brown blobs on the hillside, would be easily missed were it not for the title. Here, Homer embraced abstraction as well as some advanced watercolor techniques, removing pigment through scraping and lifting to create rough rocks and ghostly ferns."

In 1884, Homer's older brother, Charles, converted and enlarged a garage on his property on Prouts Neck, south of Portland, Maine, for his brother's home and studio. Manick writes, "Homer worked in his seaside Prouts Neck studio for over 25 years, tirelessly observing the elements and the comings and goings on the water. At one point, Homer wrote "turn, turn, tumble…tumble, tumble, turn…" on the walls of his house, articulating the motion of rolling waves, a phenomenon he frequently strove to capture. In *Breaking Wave (Prouts Neck)*, Homer rendered the swell and spray of the sea against rocks in layers of blue and green, manipulated through blotting to create greater dimensionality. Homer later incorporated a similar crashing wave in his final oil painting, *Driftwood*." *Driftwood* depicts the sea pounding on the rocks below Homer's studio. Today, visitors can experience the sea in its many moods on visits to the studio booked through the Portland Museum Art.

Homer wrote, "I don't want a lot of people nosing round my studio and bothering me. I don't want to see them at all. Let the dealers have all that bother…The life that I have chosen gives me my full hours of enjoyment for the balance of my life: the sun will not rise, or set, without my notice and thanks." ■

November 2, 2025-January 19, 2026

Of Light and Air: Winslow Homer in Watercolor

Museum of Fine Arts Boston
465 Huntington Avenue
Boston, Massachusetts 02115
t: (617) 267-9300, www.mfa.org

Mary Beth Edelson (1933-2021), *Some Living American Women Artists,* 1972. Cut-and-pasted gelatin silver prints with crayon and transfer type on printed paper with typewriting on cut-and-taped paper, 28¼ x 43 in. Purchased with funds provided by Agnes Gund, and gift of John Berggruen (by exchange). © 2025 Mary Beth Edelson

RECLAIMING *History*

Introduction by Chelsea Koressel

It's true—women who wanted to participate in the visual arts were kept from learning alongside the men of their era—and not all that long ago. Considered the "fairer sex," it was socially unacceptable for women to render the nude figure, let alone participate in an academy class that worked with live models.

Women were also labeled as "less than" their male counterparts, considered inferior on a multitude of levels—including intellectually—and therefore incapable of contributing anything worthwhile. This "curse" kept the majority of women artists from participating on a serious level at annual salons or earning solo exhibitions at prominent museums and galleries. Thus, many of their names scattered on the winds of history.

Despite all these attempts to marginalize women in the visual arts and in other male-dominated arenas, progress has, and continues, to be made. Although it has been a much longer, rougher road for female artists, not only did they rise through the ranks, but they inspired change, brought innovation to their fields, influenced trends and had an impact that can still be felt today.

Today, we see contemporary women

Vincent Vallarino Fine Art, *The Green Gate - Study for a Portrait*, 1916. Oil on canvas 30 x 25 in., signed lower left, signed on the frame and titled verso, by Jessie Willcox Smith (1863-1935).

Christie's, *Femme portant un bonnet noir et vert, cousant*, ca. 1889-1890. Oil on canvas 24 x 19¼ in., by Mary Cassatt (1844-1926). **Estimate: $800/1,200,000**. Available in Christie's November *Impressionist and Modern Art Day Sale*.

artists succeeding, advancing and gaining greater recognition due to the foundation that their predecessors built. We also see forgotten, overlooked or undervalued historic women artists taking center stage, as galleries and museums make them the focal point of exhibitions, auction houses validate the value of their work, and collectors buy artwork by women artists with intention.

The remainder of this special section honors and celebrates historic women artists—from the world famous to those emerging from the shadows of history—by highlighting key artworks in museum exhibitions, as well as available works through galleries, art dealers and in upcoming auctions.

In mid-November, two very important works by iconic women artists will come to market during **Christie's** *20/21 Marquee Week*: Mary Cassatt's *Femme portant un bonnet noir et vert, cousant,* and Georgia O'Keeffe's 1926 floral *The Red Maple at Lake George*. The Cassatt painting, with an estimated value of $800,000 to $1.2.

Christie's, *The Red Maple at Lake George*, 1926. Oil on canvas, 36 x 30 in., by Georgia O'Keeffe (1887-1986), signed with initials 'OK' in artist's star device on the original backing. **Estimate: $10/15 million**. Available in Christie's November *20th Century Evening Sale*.

million, will appear in the *Impressionist and Modern Art Day Sale*, while the O'Keeffe, estimated at $10 to $15 million, will be auctioned during the *20th Century Evening Sale*.

In reference to the Cassatt painting, Christie's senior specialist Paige Kestenman says, "Formerly in the collection of the Art Institute of Chicago, *Femme portant un bonnet noir et vert, cousant* closely relates to two pastels in museum collections, *Young Woman in a Black and Green Bonnet, Looking Down* of the Princeton Art Museum, and *Woman Arranging Her Veil* of the Philadelphia Museum of Art. Here, Cassatt's vigorous brushwork and bold use of color relates to the spontaneity of the impressionists, while the delicate treatment of the diligently working hands focuses the viewer's attention and draws a sense of importance to her subject.

"*The Red Maple at Lake George* exemplifies the distinctive theme that has become synonymous with [Georgia O'keeffe's] celebrated career: the transformation of a small, ordinary object of nature into an extraordinary modernist interpretation," continues Kestenman. "While predominantly known for her magnified flowers, *The Red Maple at Lake George* applies this theme to the subject of a leaf inspired by a maple tree on her husband Alfred Steiglitz's Lake George family home. With its fiery vivid reds and striking abstracted forms, this large-scale painting powerfully communicates the beauty and, moreover, the complexities and contradictions within nature that O'Keeffe explored her entire life as embodied within the humble leaf."

Among the manifold top-tier artists and artworks in **Vincent Vallarino Fine Art**'s portfolio is Jessie Willcox Smith's (1863-1935) *The Green Gate - Study for a Portrait* from 1916. Willcox Smith was one of the most prominent American illustrators of the early 20th century. Trained at the Pennsylvania Academy of the Fine Arts and under Howard Pyle at Drexel, she gained recognition for her illustrations in leading magazines such as *Collier's* and *Good Housekeeping*. "Her warm, idealized images of children and mothers made her one of the most beloved illustrators of her era," notes Vincent Vallarino. "Later in her career, she focused on portraiture at her Mount Airy home and studio, Cogshill. *The Green Gate - Study for a Portrait* was likely painted at Cogshill, with its studio overlooking blossoming gardens. The work depicts a young girl stepping through an arched doorway, her white dress glowing against deep green foliage and wisteria, a striking example of Smith's mastery of light and shadow." The painting was exhibited at her show at the Worcester Art Museum in 1916 and later in her Memorial Exhibition at Pennsylvania Academy of the Fine Arts in 1936.

Another work available through Vincent Vallarino Fine Art is Jane Freilicher's *A Blue Sky, Mecox Bay* from

Vincent Vallarino Fine Art, *A Blue Sky (Mecox Bay)*, 1969. Oil on canvas, 50 x 40 in., signed and dated lower right, by Jane Freilicher (1924-2014).

Sotheby's, *Untitled (Woman with Birdcage, Tree and Nest)*, 1949. Oil on Masonite, by Gertrude Abercrombie (1909-1977). **Estimate: $100/150,000**. Available in Sotheby's *Modern Day Auction* on November 21.

J. Kenneth Fine Art, *Untitled*, ca. 1956. Mixed media on paper, 11 x 8½ in., by Judith Lindbloom (1933-2016).

Roberto Freitas American Antiques and Decorative Arts, *Connecticut River Valley Scene*, ca. 1880. Oil on board, 12¼ x 18 in., by Harriet Evelyn Sears (1838-1910).

Sotheby's, *Large Dark Red Leaves on White*, 1925. Oil on canvas, by Georgia O'Keeffe. **Estimate: $6/8,000,000**. Available in Sotheby's Modern Evening Auction on November 20.

1969. Freilicher (1924-2014) was an American painter associated with the New York School, admired for her lyrical, light-filled landscapes and still lifes. She studied under Hans Hofmann and became closely connected to the poets of the New York School, including John Ashbery and Frank O'Hara. "Freilicher's paintings often depict views from her Manhattan apartment and Long Island home, blending interior and exterior spaces with a poetic sense of color and atmosphere," says Vallarino. "*A Blue Sky, Mecox Bay* portrays a Southampton landscape on a sunny day, its expansive sky and luminous light rendered with airy brushwork. Freilicher's delicate color harmonies evoke both the serenity of nature and the quiet lyricism that defines her work."

Sotheby's is bringing two exciting paintings to the auction block in November—another Georgia O'Keeffe painting titled *Large Dark Red Leaves on White* from 1925; and Gertrude Abercrombie's *Untitled (Woman with Birdcage, Tree and Nest)*, from 1949. The O'Keeffe, with an estimated value of $6 to $8 million, will be featured in the *Modern Evening Auction* on November 20; and Abercrombie's painting (est. $100/150,000) in the *Modern Day Auction* the following day.

"O'Keeffe's diverse body of work traces her travels across the United States, documenting her time spent in Lake George, New York and New Mexico with particular fervor and repetition," says Sotheby's associate specialist Katie Maher. "*Large Dark Red Leaves on White* captures the warm, autumnal palette that characterizes many of O'Keeffe's Lake George subjects and showcases the influence that modern photography had on her enlargement and manipulation of natural forms. Having resided in the permanent collection of the Phillips Collection since 1943, this American masterwork…speaks to a historically significant moment in the 1920s in which O'Keeffe's concern for blending figuration with abstraction would set the tone for the remainder of her influential artistic career."

Kraushaar Galleries, *Florence Reed*, plaster 1920 (this cast: 1966). Bronze, 12 in., by Ethel Myers (1881-1960).

Chicago-based artist Abercrombie is best-known for her hauntingly surreal paintings full of recurring, often autobiographical, motifs. "*Untitled (Woman with Birdcage, Tree and Nest)* features some of the artist's most enduring imagery," continues Maher. The piece was painted a year after Abercrombie divorced. "Abercrombie's free-flowing dress and outstretched arms give the viewer a sense of ease in the composition, perhaps in light of her fresh start."

In the holdings of Kraushaar Galleries of New York are works by Ethel Myers (1881-1960), a realist known for her insightful and often humorous portrayals of both working class and society figures in New York City. Inspired by the Ashcan artists, its leader Robert Henri and her eventual husband Jerome Myers, she captured contemporary types in sculpture and on paper. Her candid, lively assessment, mostly of women, places her within a group of urban realist artists after the turn of the 20th century. "In *Ferry to North Shore*, the

Historic Women Artists

J. Kenneth Fine Art *Untitled,* 1956. Mixed media on paper, 11 x 8½ in., signed and dated, by Judith Lindbloom (1933-2016).

Roberto Freitas American Antiques and Decorative Arts, *Fantasy Beach,* 1983. Oil on Masonite, 26½ x 30½ in., signed and dated lower right 'Martha Cahoon '83', titled verso on Cotuit Arts Festival label, by Martha Cahoon (1905-1999).

Coney Island of Queens, Myers captures, with humor and sympathy, the frenzied characters waiting to buy boat tickets," notes the gallery. "Myers' small-scale painted plaster sculptures, eventually cast in bronze, usually individual figures of women, were frequently exhibited during the early 1910s, including nine at the seminal 1913 Armory Show. In 1920, when Florence Reed was starring in the Broadway production of *Mirage*, Myers created the plaster for this bronze."

Lynne Mapp Drexler (1928-1999) moved to Monhegan Island permanently in 1983, where her abstract expressionist practice became more representational, and she painted the island's surroundings and objects from everyday life. Drexler thrived in her new, rustic life and forged deep connections with the island and its people. Her mature work from this period is prized for lyricism, energy, warm familiarity, and sense of place. Featured in **Swann Auction Galleries**' *Contemporary Art Sale* on November 13 is a selection of works by Drexler including two colored pencil works from the late 1980s: *Flowers*, estimated at $4,000 to $6,000, and *Still Life*, estimated at $5,000 to $8,000; as well as two oil-on-canvas works by the artist: *Bright Path*, and *Blooming Garden*, both estimated at $25,000 to $30,000.

J. Kenneth Fine Art showcases two works by abstract expressionist Judith Lindbloom (1933-2016), whose estate the gallery represents. When Lindbloom moved to New York City in the summer of 1953, she became acquainted with fellow artists such as Joan Mitchell, Willem de Kooning, John Chamberlain and Franz Kline. The work of Mitchell and de Kooning laid the foundation for her style and method of painting. Like many others in the art scene of 1950s New York, Lindbloom ingratiated herself into the vibrant social scene, and became well-known among jazz circles. Gil Evans, Steve Lacy and Sonny Rollins were admirers of her paintings. Just as her work was beginning to be recognized by galleries and collectors, the escalation of her recreational drug habit, the unexpected death of her partner Gloria Granger and ensuing depression led to a prolonged hiatus in her career. Decades later, in 1980, Lindbloom entered a second period of artistic creativity. "Even though the aesthetic and ideals of abstract expressionism had fallen out of favor as an art movement, Lindbloom stayed true to her own artistic vision by continuing to explore abstraction," says gallerist John Kenneth Alexander. "In 2000, she had her first solo show at the Carrie Haddad Gallery in Hudson, New York; and was commissioned to be the cover artist for many Roaratorio record label releases. Lindbloom passed away in 2016.

Based in Stonington, Connecticut, **Roberto Freitas American Antiques & Decorative Arts** also deals in fine historic art. Among his current offerings is *Connecticut River Valley Scene* by Harriet Evelyn Sears (1838-1910), who came from a prominent family in Lyme, Connecticut. "While there is no available information regarding her training as an artist, her talent

Canton Museum of Art, *An Interesting Book*, 1890. Watercolor on paper, 10¼ x 14¼ in., by Claude Hirst (1855-1942). Collection of the Canton Museum of Art; Purchased with funds from the Doran Foundation in memory of Edward A. and Rosa J. Langenbach.

Canton Museum of Art, *Migrant Mother, Nipomo, California*, 1936. Gelatin silver print, 19⅞ x 16 in., by Dorothea Lange (1895-1965). Collection of the Kalamazoo Institute of Arts; Gift of the Kalamazoo Photo Guild, 1966/7.85.

Swann Auction Galleries, *Still Life*, 1988. Colored pencil on wove paper, 17 x 13⅝ in., by Lynne Mapp Drexler (1928-1999). **Estimate: $5/8,000**. Available in Swann Auction Galleries' *Contemporary Art Sale* on November 13.

Kraushaar Galleries, *Ferry to North Beach*, ca. 1905. Ink and pencil on paper, 7½ x 9¼ in., by Ethel Myers (1881-1960).

speaks for itself," notes the gallery. "The present painting, impressionistic in style, is executed with skill—a tranquil space with lights and shadows filtering through the leaves, conveying a peaceful and serene atmosphere. This painting descended in the artist's family until 1977, [and] we are very pleased that this painting once again has returned to Connecticut, serving as a testament to local history and one woman's talent."

Roberto Freitas also has a later work by Martha Farham Cahoon (1905-1999), the daughter of Swedish immigrants who received her training from her father, a talented furniture decorator. She married Ralph Cahoon in 1932, and the couple carried on the tradition of painting furniture while also starting to paint fine art. "Together the couple added their own whimsical touch," shares the gallery. "In the present example, *Fantasy Beach*, a mermaid is waving to a family on the beach. The transition from beach to grass is illustrated with smooth colors, delicate flowers adorn the lower

edge of the painting. Left, the adults, a uniformed man and his wife, are having a moment alone, while the children and dog at play are waving to the mermaid."

From November 25 through March 1, 2026, **Canton Museum of Art** (CMA) in Canton, Ohio, will present *Shattered Glass: The Women Who Elevated American Art*, an original exhibition by CMA that showcases American female artists from the past 250 years who made a lasting impact on the art world. "Traditional art history has relegated many women into obscurity by rendering their contributions as 'less than' those of their male counterparts," notes the museum. "The artists in the exhibit fought for their right to create alongside male contemporaries and while doing so, revolutionized the field."

CMA has worked with museums and private collections nationwide, and drawn from its own collection, to assemble more than 100 major works and inspiring stories from women artists—never before experienced in one place. From Claude Hirst to Dorothea Lange to Judy Chicago, *Shattered Glass* reclaims the narrative of these exceptional American artists.

Acquired as part of **Fenimore Art Museum**'s American Masterworks Initiative in 2023, is another Georgia O'Keeffe leaf painting inspired by the family estate in Upstate New York. *Brown and Tan Leaves*, painted in 1928, is one of more than 200 works created in Lake George that, according to the museum, "represent an abstract and modernist take on panoramic views of the lake, mountains, close-ups of trees, flowers, and barns as well as intimate, yet monumental studies of leaves [which] appealed to her for their striking diversity of shape and color. In 1922, she famously wrote, 'nothing is less real than realism. Details are confusing. It is only by selection, by elimination, by emphasis that we get at the real meaning of things.'" *Brown and Tan Leaves* is on view at Fenimore Art Museum in Cooperstown, New York, through December 31.

Hawthorne Fine Art, *Portrait of Elizabeth and Herbert Turner*. Oil on canvas. 30 x 27½ inches, signed lower left, by Lydia Field Emmet (1866-1952).

A current highlight at **Hawthorne Fine Art** is a round-formatted portrait by American impressionist Lydia Field Emmet (1866-1952). The painting, which depicts siblings Elizabeth and Herbert Turner, descendants of the prominent Park-McCullough family of Vermont, was included in an exhibition of the artist's work at William Clausen's gallery on Fifth Avenue in Manhattan during the winter of 1907. A Hawthorne Fine Art representative notes, "Highly respected for her portraits of women and children, the portrait is one of numerous commissions Emmet received over the course of her career from patrons seeking, according to the *New York Times* on Saturday, January 12, 1907, 'something more colorful and true to life than photographs as a reminder of the fleeting beauty of youth.' Completed in 1906, the portrait is noted in Emmet's account book."

The sitters, Elizabeth and Herbert Turner, were the grandchildren of former Vermont Governor John G. McCullough (1835-1915) and the great-grandchildren of Trenor W. Park, president of the Panama Railroad Company. Herbert Turner grew up to become an accomplished architect. He built the Bennington Free Library in 1936 beside the library established by his

Fenimore Art Museum, *Brown and Tan Leaves*, 1928. Oil on canvas, by Georgia O'Keeffe (1887-1986). Collection of Fenimore Art Museum. Gift of the Eugene V. and Clare E. Thaw Charitable Trust. © 2023 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York. Photograph by Richard Walker.

Swann Auction Galleries, *Flowers*, 1987. Colored pencil on wove paper, 11¾ x 9 in., by Lynne Mapp Drexler (1928-1999). **Estimate: $4/6,000**.

CW American Modernism, *Sea Winds*, ca. 1951-1975. Mixed media on board, 16 x 20 in., signed lower left, by Lucy Doane (1908-2010).

CW American Modernism, *East River (Untitled)*, ca. 1940s. Oil on canvas, 18 x 24 in. signed lower right, by Isabella Banks Markell (1891-1980).

great-grandfather five decades earlier.

CW American Modernism is a Los Angeles-based private gallery specializing in 20th-century American art with a particular focus on the period between 1910 and 1960. "We believe in the importance and relevance of this art and the people who created it to today's world and we take pride in researching and helping rediscover the forgotten stories that art and artists from the past can tell us about their world and ours," says gallery owner Chris Walther. "These two paintings are typical of the works we represent, as each is by an artist who was well known and exhibited during their lifetime, but who have fallen outside the mainstream art historical canon. Employing different styles and exploring different artistic and societal concerns, each of these female painters captures moments from a just irretrievably lost past." ■

Featured Museums, Galleries and Auction Houses

Canton Museum of Art
1001 Market Avenue N.
Canton, OH 44702
t: (330) 453-7666
www.cantonart.org

Christie's New York
20 Rockefeller Plaza
New York, NY 10020
t: (212) 636-2139
www.christies.com

CW American Modernism
Los Angeles, CA
By Appointment Only
t: (310) 383-0463
cwamericanmodernism@gmail.com
www.cwamericanmodernism.com

Fenimore Art Museum
5798 State Highway 80
Cooperstown, NY 13326
t: (607) 547-1400
www.fenimoreartmuseum.org

Hawthorne Fine Art
Manhattan Showroom
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t: (212) 731-0550
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www.hawthornefineart.com

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Shelburne, Vermont 05482
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jkennethfineart@gmail.com
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Kraushaar Galleries
15 E. 71st Street, Suite 2B
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t: (212) 288-2558
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National Museum of Women in the Arts
1250 New York Avenue NW
Washington, D.C. 20005
t: (202) 783-5000
www.nmwa.org

Roberto Freitas American Antiques & Decorative Arts
107 Water Street
Stonington, CT 06378
t: (860) 535-1797
info@robertofreitas.com
www.robertofreitas.com

Sotheby's New York
1334 York Avenue
New York, NY 10021
t: (212) 606-7000
www.sothebys.com

Swann Auction Galleries
104 E. 25th Street
New York, NY 10010
t: (212) 254-4710
www.swanngalleries.com

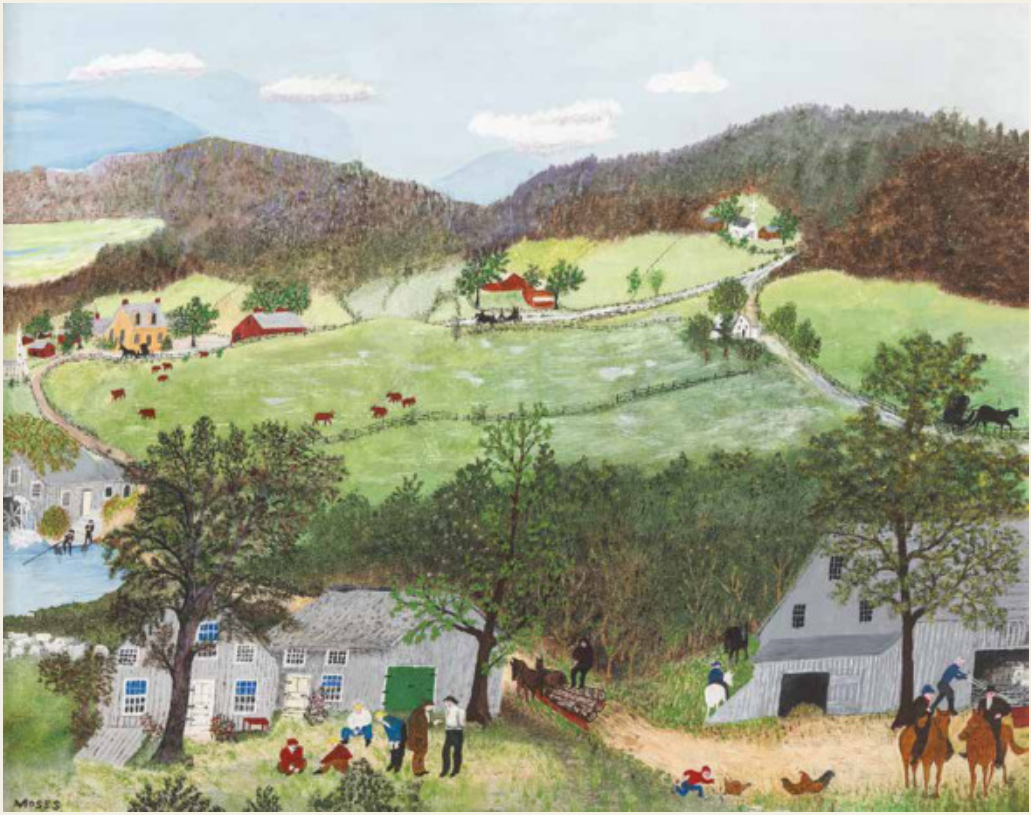
Vincent Vallarino Fine Art
222 E. 49th Street
New York, NY 10017
t: (212) 628-0722
info@vallarinofineart.com
www.vallarinofineart.com

A Multidimensional Force

Grandma Moses (1860-1961), *The Thunderstorm*, 1948. Oil on high-density fiberboard, Smithsonian American Art Museum. Promised gift from the Kallir Family, © Grandma Moses Properties Co., NY.

The Smithsonian presents a sweeping exhibition honoring the life, work and impact of Anna Mary Robertson Moses

By Chadd Scott



Grandma Moses (1860-1961), *We Are Resting*, 1951. Oil on high-density fiberboard, Smithsonian American Art Museum. Gift of the Kallir Family, in Memory of Hildegard Bachert, 2019.55, © Grandma Moses Properties Co., NY.

Her collectors included Dwight Eisenhower, Bob Hope and Cole Porter. Porter took one of her snowscapes on tour and hung it in his hotel rooms. She was on the radio before there was TV. She had paintings exhibited at the Museum of Modern Art in her lifetime.

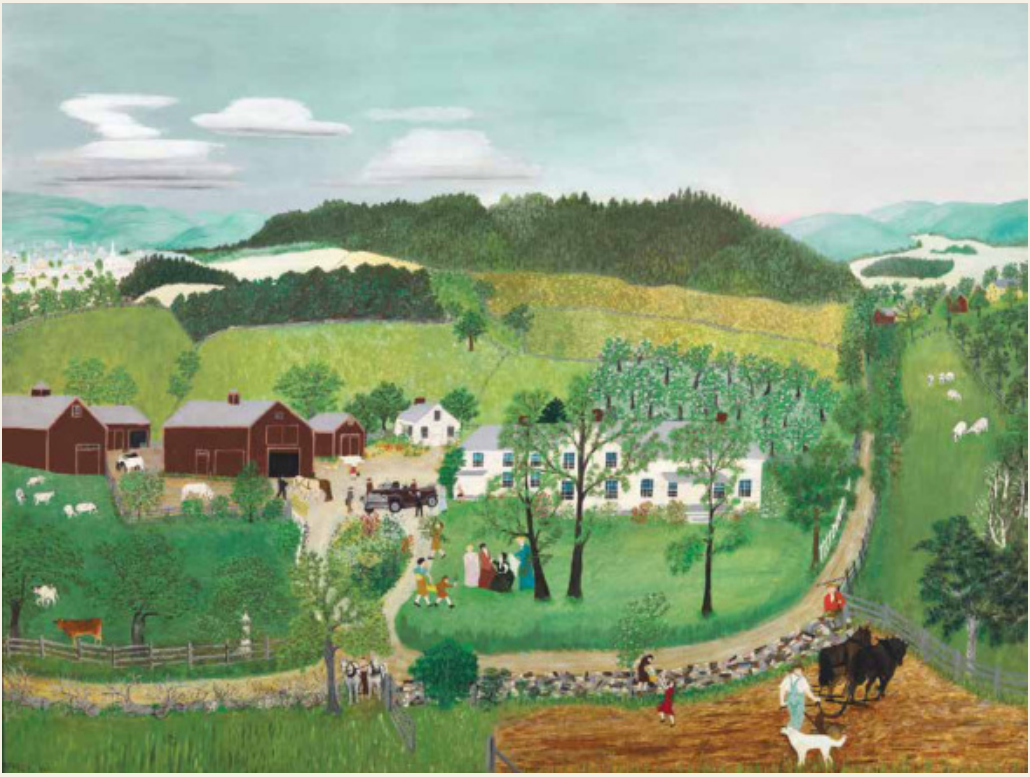
When she died, President John F. Kennedy made an official statement. "Her passing takes away a beloved figure from American life," it read. "The directness and vividness of her paintings restored a primitive freshness to our perception of the American scene. All Americans mourn her loss. Both her work and her life helped our nation renew its pioneer heritage and recall its roots in the countryside and on the frontier."

She achieved a level of fame more accustomed to pop singers and movie stars. She was Anna Mary Robertson Moses (1860-1961). You know her has "Grandma" Moses. Everybody knows her as "Grandma" Moses.

Sixty-five years after her death, the American public continues to recognize her artwork, even if they don't know it. The greeting cards. The calendars. The tote bags and coffee mugs. Moses' idyllic, folksy renderings of farm life in northern and eastern New York state where she was born and returned to in retirement continue to be endlessly reproduced. She made paintings that merged fact with fiction and personal with national history, drawing on her own memories as well as family and local lore.

As Kennedy referred to, her sentimental vision of an agrarian, pre-urbanized America pulled at heart strings nationwide in her day and today. From October 24 through July 12, 2026, the Smithsonian American Art Museum in Washington, D.C., revisits Moses in an 88-painting whopper of an exhibition, aiming to do more than promote her as purveyor of nostalgia, but to reposition her as a multidimensional force in American art, highlighting how her beloved painted recollections of a passing rural nation earned her a distinctive place in the cultural imagination of the postwar era.

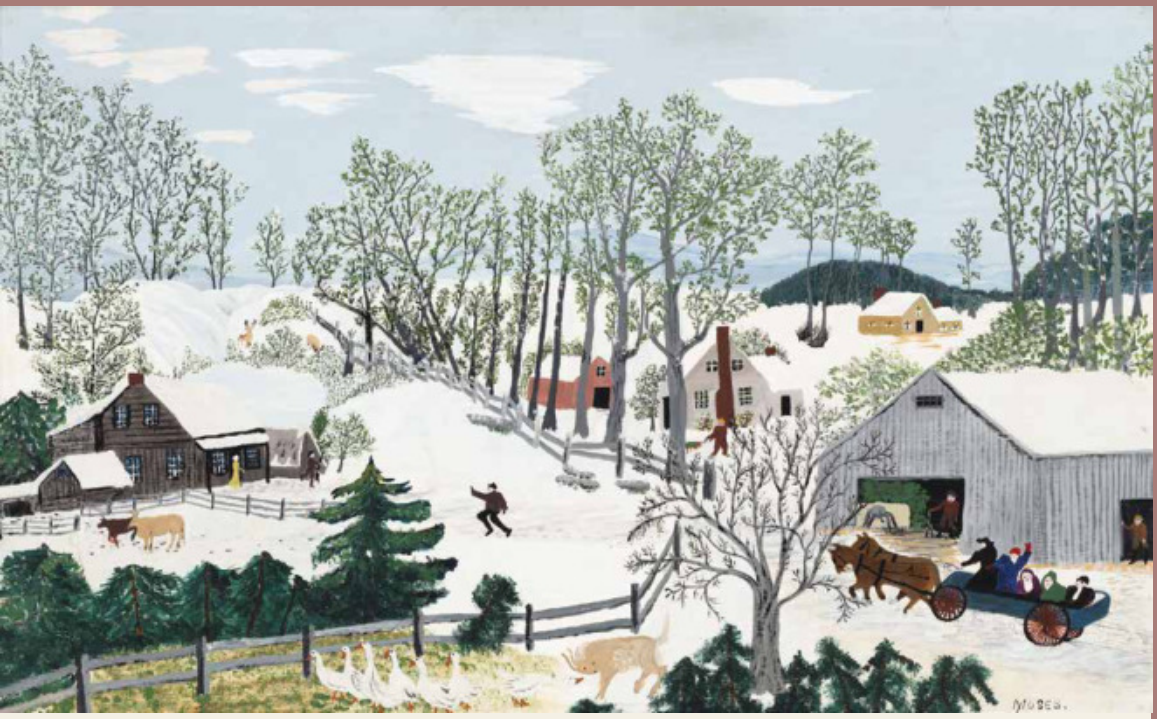
Drawing its name from Moses' reflection on her own life as a "good day's work," the exhibition, *Grandma Moses: A Good Day's Work*, reveals how Moses' art fused creativity, labor and memories from a century of living. She was born during



Grandma Moses (1860-1961), *Grandma Moses Goes to the Big City,* 1946. Oil on canvas, Smithsonian American Art Museum. Gift of the Kallir Family in memory of Otto Kallir, 2016.51, © Grandma Moses Properties Co., NY.

Lincoln and died during Kennedy. Born into horse and carriage, and died with jet airplanes and satellites. The incredible social, economic, political and cultural upheavals she—and the entire country—experienced during her lifetime play an essential role in her artmaking. Two world wars, the Great Depression, Reconstruction and Jim Crow segregation, telegraphs, telephones, television. Jazz. Electricity. Light bulbs. They hadn't been invented when Moses was growing up. By the

Grandma Moses (1860-1961), *The Old Oaken Bucket,* 1943. Oil on high-density fiberboard, Collection of Frank Tosto. Promised gift to the Smithsonian American Art Museum, in memory of Dr. R. David Sudarsky, © Grandma Moses Properties Co., NY.



Grandma Moses (1860-1961), *Early Springtime on the Farm*, 1945. Oil on high-density fiberboard, Smithsonian American Art Museum. Promised gift from the Kallir Family, © Grandma Moses Properties Co., NY

time she died, they were commonplace.

Americans were migrating to cities for work. Art was migrating from representational to abstraction. Moses' rise to fame in the 1940s coincided, not coincidentally, with the rise of abstract expressionism in New York. She offered a stark counterbalance.

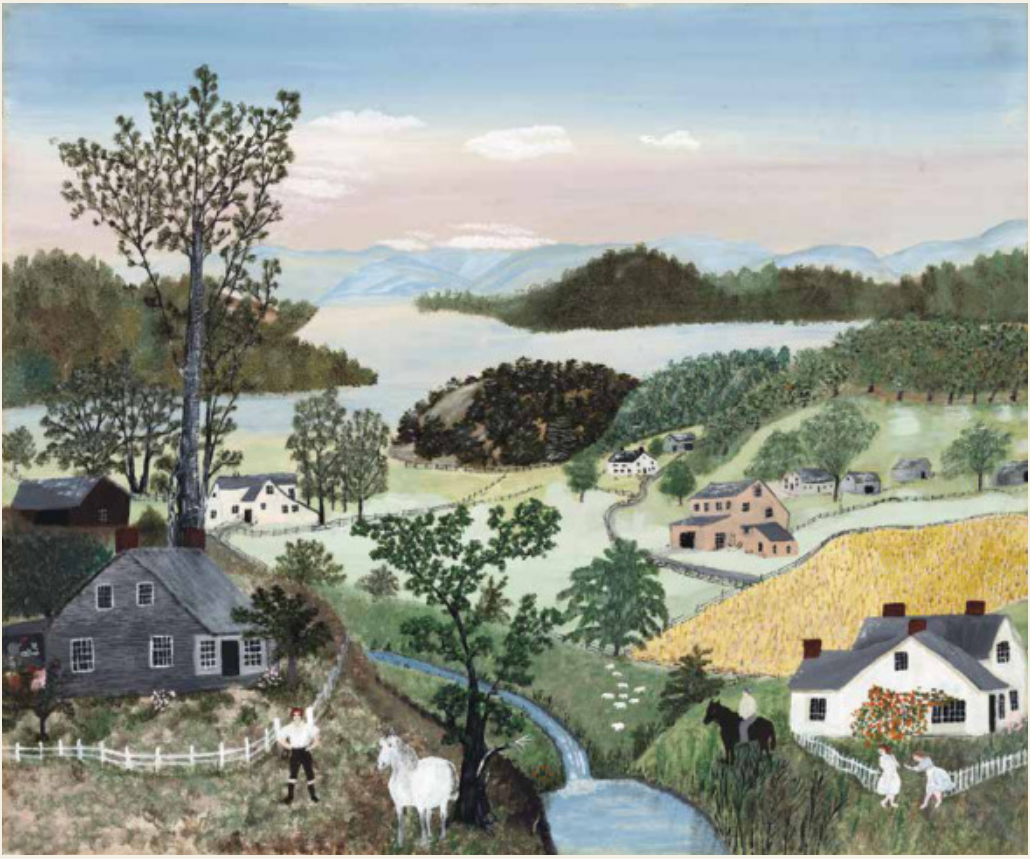
"I would venture to say that a typical Moses fan would not attribute their love of her imagery directly or explicitly to a knowing rejection of Pollock or Rothko or other 'high art' abstract artists like them," says Randall Griffey, head curator at the Smithsonian American Art Museum. "Rather, I suspect they may have felt that Moses' imagery was made for them, made for them to enjoy, which was not necessarily the case either. Moses' imagery became an effective, meaningful screen onto which millions of Americans could project their own, sometimes idealized, memories of their childhoods and/or their fantasies of a pre-modern, pre-industrial, pre-urban America."

Her very moniker—Grandma—spoke to these sentiments, to yearnings for safety, comfort and warmth in an America increasingly alien to aging populations. Moses' paintings were a metaphorical warm quilt on a frigid night. Not that she painted with this intention in mind. The public projected those interpretations on her work. She simply painted what she knew, what she had observed. The tableaus she created were born from reminiscence. She didn't begin painting in earnest until her late 70s.

"On the surface, these paintings are snapshots of American rural life," Leslie Umberger, SAAM's senior curator of folk and self-taught art, explains. "On a deeper level, she tapped into themes that resonated with a wide array of people: hard work provided, the home sheltered, animals gave back in many ways, and no matter the season or weather, family bonded through shared experiences and the understanding that the hard times were more manageable if you held onto the good times."

One after another painting in the exhibition shares this vision, this version, of America. Americana. It's a wonderful place, absent the turmoil reported in the newspapers. Shade trees. Orchards. Livestock. Farmers. Gently rolling hills. Maple syrup. "Moses's no-nonsense matriarchal character, along with her scenes of family and holidays, became irresistible to sectors of a war-weary nation that wanted to proverbially 'come home' again," Umberger says.

In 1947, when Hallmark licensed the rights to reproduce Moses' paintings on greeting cards, her imagery became synonymous with "the good old days" to millions of Americans. Ephemeral memories made delightfully visible again. Moses' popularity exploded. According to the National Museum of Women in the Arts website, 16 million of these greeting cards were sold in 1947 alone. Her paintings were further reproduced on drapery fabric, china



Grandma Moses (1860-1961), *A Beautiful World,* 1948. Oil on high-density fiberboard, Smithsonian American Art Museum. Promised gift from the Kallir Family, © Grandma Moses Properties Co., NY.

and other consumer goods.

Many within the contemporary fine art world rolled their eyes, finding her work shmaltzy. Untrained, Moses' paintings were easy to pick apart. Whereas admirers infused meaning into Moses' artwork that was unintentional, detractors wrongfully overlooked what was there. "Her ability to tap into the energy and emotion of a scene was as good as any professional's," Umberger says. "She had an intuitive command of seasonal light and color and a natural ability to make a storyline come alive. Critics may have disparaged her awkward figures or imprecise brushwork, but fans embraced her accessible style and the farmer's wisdom that consistently grounded her imagery." Farmer's wisdom. She had that in abundance.

Anna Mary Robertson was born in Greenwich, New York, the third of 10 children, and was raised on a farm. From childhood, she worked as a hired girl, helping neighbors and relatives with cleaning, cooking and sewing. Her father encouraged her to draw on old newsprint; she used berry and grape juices to color her images. As was commonplace in the era, she had little formal education.

At age 27 she married Thomas Salmon Moses and moved to Virginia's Shenandoah Valley, equally bucolic and agrarian as her New York home. There, over the course of the next 18 years, the couple raised five children—five others dying early—and worked as dairy farmers. They created a highly successful butter-making business and were deeply in love. All of this would

become manna for the press and public when her paintings came to light, and her background mined for feature stories.

With the kids grown, Robinson returned to New York, settling on a farm about 15 miles from her childhood home and, at the encouragement of her dying husband (you really can't make this stuff up) to begin painting. She wanted, as she put it, "to keep busy and out of mischief."

Robinson descended from the puritanical work ethic, idle hands being the devil's workshop and all that. Between the late 1930s and her death in 1961, throughout her 80s and 90s, she produced roughly 1,500 paintings. Something had to replace the milking and butter churning, and cooking and cleaning. She began showing her paintings at little country fairs alongside her prize-winning fruit preserves. Again, you can't make this stuff up.

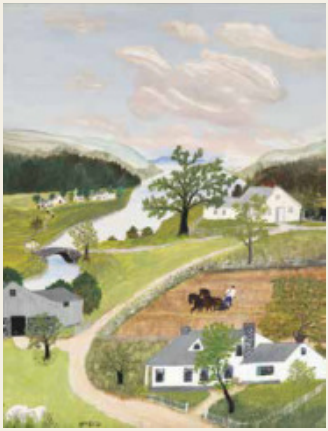
In 1938, New York City art collector Louis Caldor was driving through the area and saw Moses' paintings in the window of a local pharmacy. He bought them all. He inquired about the artist and was given her address. The two met, and Moses' gained her first connection to the mainstream, contemporary, big city art world. In 1939, she was included in an exhibition of American folk artists at New York's Museum of Modern Art.

After that, Caldor would connect with art dealer Otto Kallir, a recent immigrant who had fled the Nazi regime in his native Austria. Kallir was attracted to Moses' artwork as well and was opening a gallery in New York. He gave Moses her first solo exhibition. Following a press event in the city and a presentation of her paintings at Gimbels department store in 1940, the media dubbed her "Grandma Moses."

The rest is history.

Through a series of gifts and pledges of 15 important paintings from Kallir's family, along with gifts from several additional donors and select museum purchases, the Smithsonian American Art Museum is establishing a destination collection of 33 works by Moses following the exhibition. Balanced across styles, dates, themes and historical moments, the Moses collection will comprise significant works, from her earliest extant painting, *Untitled (Fireboard)*, 1918, to iconic pieces including *Bringing in the Maple Sugar*, 1939, *Black Horses*, 1942, *Out for Christmas Trees*, 1946, and her last completed painting, *The Rainbow* from 1961, all of which are represented in *A Good Day's Work*. Also on view will be the first painting donated to the museum by the Kallir family in 2016, *Grandma Moses Goes to the Big City*, 1946, a rarity in which Moses includes herself in the depicted narrative.

Following its showing in Washington, D.C., the exhibition will travel to Crystal Bridges Museum of American Art in Bentonville, Arkansas, where it will be on view September 12, 2026, through March 29, 2027. ■



Grandma Moses (1860-1961), *The Spring in the Evening*, 1947. Oil on high-density fiberboard. Private collection, Courtesy Kallir Research Institute, New York, © Grandma Moses Properties Co., NY.

Grandma Moses (1860-1961), *Black Horses*, 1942. Oil on high-density fiberboard. Smithsonian American Art Museum. Museum purchase through the Luisita L. and Franz H. Denghausen Endowment, 2024.37.4, © Grandma Moses Properties Co., NY.

Through July 12, 2026

Grandma Moses: A Good Day's Work

Smithsonian American Art Museum
G Street NW & 8th Street NW
Washington, DC 20004
t: (202) 633-1000, americanart.si.edu

Emily Sargent (1857-1936), *Alhambra*, 1903. Watercolor and graphite on paper, 10 x 14 in. The Metropolitan Museum of Art, New York. Anonymous gift, at the request of members of the artist's family, 2021 (2121.110.16).

Side *by* Side

The Met makes Emily Sargent the star of an exhibition that sheds light on the entire family, including her more famous younger brother

By James D. Balestrieri

At the heart of *Emily Sargent: Portrait of a Family*, an exhibition now on view at the Metropolitan Museum of Art in New York, lies a question which, in the not-too-distant past, seemed new, and yet now seems somewhat dated: What might have become of Emily Sargent if she—a woman of late-19th century America—had enjoyed the same opportunities as her eternally celebrated brother, John Singer Sargent? What if the playing field had been level? Looking at Emily's

John Singer Sargent (1856-1925), *Spanish Midday, Aranjuez,* 1903. Watercolor and graphite on white wove paper 10 x 14 in. The Metropolitan Museum of Art, New York. Gift of Mrs. Francis Ormond, 1950 (50.130.81h).

watercolors, many of which were done side by side with her brother, some of which they worked on together, a somewhat different observation arose: How great a watercolorist—and painter, in general—might John Singer Sargent have become, had he not expended so much energy painting staid portraits of the Gilded Age rich and famous?

Certainly, Sargent's portraits made his name and fortune in his lifetime, and early portraits such as those of Madame X and Robert Louis Stevenson transcend the genre, but he himself came to loathe the whole commission process. Later in life, he confined himself to charcoal portraits—they were quick and required far less commitment.

Emily, of course, receded into her brother's shadow, even though they continued to meet and paint together on occasion. Her body of work, unlike his, was left largely unseen. Until, that is, the recent discovery of her watercolors in 1998, when a family member discovered some 440 of her paintings in a trunk. In 1922, the family divided part of Emily Sargent's oeuvre among a number of museums in the United States and the United Kingdom. With the remainder, they hope to establish a scholarly center named for their all-but-forgotten ancestor.

Emily Sargent was born in 1857; John a year earlier, both in Florence, Italy. After their mother, Mary, lost her first child, their father, an eye surgeon, took her abroad. Though based in Paris, the Sargents would live a nomadic, expatriate life in Europe, a life that would provide the kind of education of the eye that every artist craves. Emily's mother was herself an artist—one of her drawings is in the exhibition—and she encouraged all her children to draw and paint. At the age of 4, Emily suffered a spinal injury which would require attention for the rest of her life, though she never let that stop her from traveling and painting.

What the exhibition is exploring, of course, is the long shadow over the talents and accomplishments of women, not only in the arts, but in every field and walk of life. From Artemisia Gentileschi to Hilma af Klint, from Clara Peeters to Fidelia Bridges and Gertrude Abercrombie, hardly a month goes by that doesn't reveal a "forgotten"

Emily Sargent (1857-1936), *Garden Scene with Building, Villa Varramista,* 1908. Watercolor, graphite, and wax resist on paper 14 x 20 in. The Metropolitan Museum of Art, New York. Anonymous gift, at the request of members of the artist's family, 2021 (2021.110.11).

woman artist. And that's just in the plastic arts. Consider Florence Price in music, Anna Kavan in literature—I could go on.

In her 1929 essay, "A Room of One's Own," Virginia Woolf wrote, "I would venture to guess that Anon, who wrote so many poems without signing them, was often a woman," a quote that has now evolved into the following: "For most of history, Anonymous was a woman." But the truth Woolf spoke doesn't quite address the issue. None of the artists I listed above were anonymous. Some of them were quite well known in their lifetimes. Emily Sargent was not anonymous. Is it that art history is a male bastion? It always was. If it isn't so much anymore it's due to cultural shifts that have made cultural life, the arts and humanities, into "entertainment," something that wealthy people—the something that wealthy people—the kind John Singer Sargent painted—patronize (there's an interesting word) for fun once they've made their fortunes.

Looking back, there are parallels in the arts themselves. Not so long ago, it was thought—by men—that women could be taught to paint, and even to sell art in certain, specific subjects: florals, botanicals and other still lifes, in particular, genres that crossed over into decorative arts. "Could be taught to." See that construction? That passive verb? The dot, dot, dot goes like this: "Could be taught to by men." Women transformed those genres, made them their own.

So, it's the latter half of the 19th century. The Sargents have some pretty talented offspring. John, the male, gets the funding, the education, the career, the accolades, the legacy. Yes, there are decades after his death when his work is not in vogue. Still, as American painters go, he's up there. People are still talking about *Madame X*. Nothing against John Singer Sargent, but against this backdrop of American art—and American success—Emily paints. Just paints. Wherever she goes, she paints. We might say, "Meanwhile, Emily Sargent paints." There's something to be said for this, for making art without ever having to worry about selling it: experimentation never devolves into enterprise. This may seem very private, but, in fact, it's very public, very open. Art that is made without the spectral duress of the market is simultaneously for the artist and for anyone and

Emily Sargent (1857-1936) and John Singer Sargent (1856–1925) *The Brook, Purtud,* 1906-08. Watercolor 10 x 14 in. The Metropolitan Museum of Art, New York. Anonymous gift, at the request of members of the artist's family, 2021 (2021.110.1).

everyone, even if no one sees it. Sketches—and we might call Emily Sargent's work sketches—are always brave and tentative, filled with ideas that are rushed and unhurried, finished and unfinished.

Looking at Emily Sargent's watercolors in themselves and then against John Singer's, the feeling is eerie, a sort of doppelgänger feeling that leaves me wondering when Emily schooled her brother and when, exactly, he schooled her. As artists, they are clearly fraternal twins. Not identical. Not identical at all.

If Emily's watercolor *Alhambra* and John Singer's *Spanish Midday, Arranjuez*, almost certainly painted when they were in Spain together in 1903, have congruencies in terms of palette and, perhaps, the treatment of trees, the deliberate heaviness of line in Emily's steps and other architectural details as compared to the lightness of line in similar elements in her brother's painting suggest John Singer's academic training as opposed to Emily's largely self-taught plein air directness. Emily's 1902 watercolor *Park Scene*, by contrast, is a work John Singer Sargent could and would not have painted. Through point of view and a severely restrained palette, Emily reduces all the natural and architectural elements to geometric forms—cubes, in particular—that relate to one another with mathematical precision. It isn't Cezanne, but Cezanne would have appreciated it.

By 1908, in *Garden Scene with Building, Villa Varramista*, a work that mixes watercolor, graphite and wax resist, Emily lets light and rhythm dictate her facture and the resulting painting feels like collage without assemblage; it's almost as if she tossed brilliant color onto what is, underneath, an abstraction of forms in the darker hues of the natural world. With a translucent gray triangle and a few brown strokes, she manages to create the illusion of a distant hill. John Sloan? John Marin? Maybe. But not until years later. Fifteen years later, in 1923, in *Sea with Boat & Figure, Pride's Crossing*, Emily dribbles

Emily Sargent (1857-1936), *Avila,* ca. 1900-1910. Watercolor and opaque watercolor on paper 10 x 14 in. The Metropolitan Museum of Art, New York. Anonymous gift, at the request of members of the artist's family, 2021 (2021.110.18).

Emily Sargent (1857-1936), *Sea with Boat & Figure, Pride's Crossing*, 1923. Watercolor and opaque watercolor on paper, 10 x 14 in. The Metropolitan Museum of Art, New York. Anonymous gift, at the request of members of the artist's family, 2021 (2021.110.25).

John Singer Sargent (1856-1925), *In the Generalife*, 1912. Watercolor, wax crayon, and graphite on white wove paper, 14¾ x 17⅞ in. The Metropolitan Museum of Art, New York. Purchase, Joseph Pulitzer Bequest, 1915 (15.142.8).

some white gouache across a watercolor and makes waves. Her figures however, as well as the sailboat in the water, have a very mid-century spikiness to them, something I cannot recall in her brother's work.

One work by John Singer Sargent, *In the Generalife*, shows Emily at work in the gardens of the Generalife palace at the Alhambra in Granada, Spain. Fellow artist Jane Emmet de Glehn is at left, chin in hand, watching her friend and frequent traveling companion paint while another woman, Dolores Carmona, a friend of John Singer's, sits in the shade at right, also watching.

The famous man watches and paints his talented sister at the easel while one of her friends, an older woman, and a second woman, also a painter, watches her paint. Swirling around the stillness and concentration, the squiggles, the patterns made by light through the leaves, and the mysterious, chalky concentric circles—terrazzo stones?—at right suggest—what? Difficult to say. To hazard, at great hazard, a guess, the world John Singer Sargent knew in his success, a wide, swirling world, is watching Emily as well. Keeping its distance so as not to disturb her, but

Emily Sargent (1857-1936), *Park Scene,* 1902. Watercolor and graphite on paper, 10 x 14 in. The Metropolitan Museum of Art, New York. Anonymous gift, at the request of members of the artist's family, 2021 (2021.110.17).

watching. Maybe with a little envy.

At the risk of actually having an opinion, *Emily Sargent: Portrait of a Family* sheds more new light on John Singer's work than exhibitions of the works by the man himself. So, next, I want to see an exhibition of mom's art, of the art of Mary Newbold Sargent. And then I want to see an exhibition of the artist who appears over Emily's shoulder, Jane Emmet de Glehn. I looked her up. She is one of 14 women artists in five generations of Emmets. There *was* an exhibition in 2007—which I wish I'd known about. Time to name more of the anonymous and remember the forgotten. And name them and remember them. Again and again. Time to open all the trunks in the attics and cellars. ■

Through March 9, 2026

Emily Sargent: Portrait of a Family

The Metropolitan Museum of Art
1000 Fifth Avenue,
New York, NY 10028
t: (212) 535-7710
www.metmuseum.org

Photo Credit

The National Museum of Women in the Arts celebrates trailblazing female photographers of the early-to-mid 20th century

By National Museum of Women in the Arts staff, Deborah Gaston, director of education and interpretation; Adrienne L. Gayoso, senior educator; and Ashley W. Harris, associate educator

Women artists have been marginalized for centuries. Social conventions limited their training, the subjects they could render, and the ways they could market art to patrons. Gender bias is less overt today, however women and nonbinary artists still face obstacles and disparities. Their works are persistently underrepresented in museum collections and exhibitions worldwide. This historic bias of underrepresentation extends to photography, even though there are many examples of women as pioneers of the medium.

A self-taught photographer, San Francisco-born Louise Dahl-Wolfe (1895-1989) initially wanted to be a painter. A meeting with Anne W. Brigman (1869-1950), famed for her evocative photographs of female nudes in natural landscapes, inspired Dahl-Wolfe's early experiments with a camera. She cobbled together her first darkroom enlarger using a tin can, an apple crate and a reflective Ghirardelli chocolate container. Best known today for her innovative fashion photography, Dahl-Wolfe enjoyed her earliest professional success with documentary imagery. Living in Gatlinburg, Tennessee, with her husband in the early 1930s, the artist created compelling images of rural life and poverty during the Great

Left: Louise Dahl-Wolfe (1895-1989), *Five Star Mother, Nashville*, ca. 1943. Gelatin silver print, 14 x 11 in. National Museum of Women in the Arts, Gift of Helen Cumming Ziegler. Photo by Lee Stalsworth.

Opposite page: Berenice Abbott (1898-1991), *Hardware Store, 316-318, Bowery, New York*, 1938. Gelatin silver print, 15 3/16 x 19 1/4 in. National Museum of Women in the Arts, Gift from the Trustees of the Corcoran Gallery of Art (Gift of Mr. Ronald Kurtz) Photo by Lee Stalsworth.

Depression. *Mrs. Ramsay, Tennessee*, her first published photograph, appeared in *Vanity Fair* in 1933. Dahl-Wolfe's earliest color images for *Harper's Bazaar* appeared in 1937, making her one of the first fashion photographers to embrace the newly available Kodachrome film. She also proved among the most skilled practitioners of the medium. The artist credited her formal training in painting, color theory, and design with honing her eye for color and contrast. During her 22 years at *Harper's Bazaar*, Dahl-Wolfe portrayed many young movie stars, including Vivien Leigh and Bette Davis, as well as emerging writers like Eudora Welty. A 1943 cover by Dahl-Wolfe is credited with helping launch the Hollywood career of 17-year-old model Betty Joan Perske—a.k.a. Lauren Bacall.

In 1920s Paris, Springfield, Ohio-born Berenice Abbott (1898-1991)

became a sought-after photographer of progressive American women expatriates, including gallerist and artist Betty Parsons (1900-1982); Djuna Barnes (1892-1982), author of the lesbian cult classic *Nightwood* (1936); and poet Edna St. Vincent Millay (1892–1950), who coined the phrase "burn the candle at both ends." Abbott completed *Changing New York* (1939), now considered the quintessential photographic record of 1930s New York City with funding from the Federal Art Project. Abbott captured New York City's highs and lows. She perched atop the newly completed Empire State Building and climbed into the depths of construction excavation for Rockefeller Center. She pictured struggling storefronts and shantytowns during the Great Depression with the same reverence as posh hotels and private residences. Art critic Elizabeth McCausland (1899-1965), Abbott's life partner, contributed text. In 1951, the FBI placed Abbott under surveillance as a "concealed communist" with "homosexual tendencies."

In her first job, the German American photographer Ruth Bernhard (1905-2006) assisted darkroom staff at *The Delineator* (1869-1937), an American women's magazine. There, she learned the basics of photography—but was not an enthusiastic employee. The publication let her go within six months, and Bernhard used the severance pay to purchase her own camera and equipment. Bernhard's education and career took her from Berlin to New York City and Los Angeles before she settled in San Francisco. In each city, she found herself among like-minded artists including fellow trailblazing American photographers Imogen Cunningham (1883-1976), and Dorothea Lange (1895-1965). First recognized for her still lifes, Bernhard was hired by the Museum of Modern Art to photograph their 1934 *Machine Art* exhibition for its catalog. While working on this project, a dancer friend posed nude inside of a large, stainless steel bowl. The resulting photograph is the first example of the black-and-white images she's best known for today. Bernhard created another memorable piece, *In the Box—Horizontal* (1962), after receiving a new photographic enlarger. When a model arrived at the studio, the artist could not resist asking her to lie in the empty

Berenice Abbott (1898-1991), *John Watts Statue, From Trinity Church Looking Toward One Wall Street, New York*, 1938. Gelatin silver print, 13⅜ x 10⅜ in.; National Museum of Women in the Arts, Gift from the Trustees of the Corcoran Gallery of Art (Gift of Mr. Ronald Kurtz). Photo by Lee Stalsworth.

Louise Dahl-Wolfe (1895-1989), *Lauren Bacall in Helena Rubinstein's Bathroom*, 1943. Gelatin silver print, 14 x 11 in. National Museum of Women in the Arts, Gift of Helen Cumming Ziegler; Photograph by Louise Dahl-Wolfe © 1989 Center for Creative Photography, Arizona Board of Regents.

Ruth Orkin (1921-1985), *American Girl in Italy,* 1951 (printed 1980 by Ruth Orkin Estate). Gelatin silver print, 23 x 28 in. National Museum of Women in the Arts, Promised gift of Steven Scott, Baltimore, in honor of NMWA Director Susan Fisher Sterling. Photo by Lee Stalsworth.

delivery box. Starting in 1943, Bernhard spent two harvest seasons in the Women's Land Army to replace male farmers drafted during World War II. To prepare, she took a two-month course in animal husbandry.

One of the most famous photojournalists of the 20th century, Margaret Bourke-White (1904-1972) united innovative viewpoints, camera angles, and lighting with a keen sense of narrative to capture some of the most significant people, places and events of her lifetime. Born in New York and raised by free-thinking parents in New Jersey, Bourke-White credited her father with fostering her future fascination with photography and factories. He designed printing equipment and saw beauty in industrial architecture and machinery. He also introduced her to cameras, often snapping pictures of the family, though Bourke-White was in college before she turned to photography herself. In 1927, Bourke-White moved to Cleveland, Ohio, and tenaciously lobbied for access to the Otis Steel Company. The company initially denied permission, presuming a woman lacked sufficient fortitude to traverse the hot,

Margaret Bourke-White, *Self Portrait with Camera*, ca. 1933. Gelatin silver print, 13⅝ x 9½ in. National Museum of Women in the Arts, Gift of the collection of Susie Tompkins Buell; © 2023 Estate of Margaret Bourke-White/Licensed by VAGA at Artists Rights Society, New York. Photo by Lee Stalsworth.

Historic Women Artists

Louise Dahl-Wolfe (1895-1989), *Margaret Bourke-White*, ca. 1940. Gelatin silver print, 10 x 10½ in. National Museum of Women in the Arts, Gift of Helen Cumming Ziegler; Photograph by Louise Dahl-Wolfe © 1989 Center for Creative Photography, Arizona Board of Regents.

Ruth Orkin (1921-1985), *Miscellaneous (Waac. Monticello, Ark.)*, 1943. Vintage gelatin silver print, 7¾ x 9⅝ in. National Museum of Women in the Arts, Gift from the collection of Charles S. and Elynne B. Zucker. Photo by Lee Stalsworth.

hazardous industrial plant. Bourke-White defied those expectations, spending months in the infernal environment, ignoring the perils of fiery furnaces and molten metal to secure the perfect shot.

In 1929, Bourke-White was hired as *Fortune Magazine*'s first photographer. She traveled to the Soviet Union the following year—the first Westerner allowed to document its rapid industrialization under Stalin. A self-portrait from the period captures Bourke-White's confidence as her photojournalism career gained momentum. The camera's position mirrors the artist's commanding pose, emphasizing her professional prowess. Bourke-White's image of Montana's Fort Peck Dam graced *Life* magazine's inaugural cover on November 23, 1936. Her photo essays in its pages revealed triumphs and atrocities during World War II. She was the only foreign photographer in Moscow during Germany's bombardment in July 1941, and she also witnessed U.S. troops liberating Buchenwald survivors in April 1945. Before Bourke-White, no woman had ever been accredited as a war correspondent in combat zones or accompanied bombing missions. Colleagues at *Life* magazine, where Bourke-White worked for more than two decades, deftly dubbed her "Maggie the Indestructible." The apt moniker acknowledged her tenacious endurance in pursuit of a story. She survived a torpedo in the Mediterranean, a helicopter crash in Chesapeake Bay and bombings by the Luftwaffe, as well as being stranded on an Arctic island.

Ruth Orkin (1921-1985) was an award-winning photojournalist and filmmaker, and is the subject of an exhibition at the National Museum of Women in the Arts that opens in December. Orkin discovered her passion for photography as a young girl when thumbing through family

Ruth Bernhard (1905-2006), *In the Box—Horizontal*, 1962 (printed 1992). Gelatin silver print, 18 x 24 in. National Museum of Women in the Arts; Ruth Bernhard Archive, Princeton University Art Museum; © Trustees of Princeton University.

scrapbooks filled with snapshots of Old Hollywood (her mother was a silent film actress and the reason Boston-born Orkin grew up in California). At 10 years old, Orkin received her first camera, a modest 39-cent device that helped develop her extraordinary career. Ninalee Craig, the subject of one of Orkin's most famous series, *American Girl in Italy*, 1951, befriended the photographer in Italy during a solo trip to Europe. Together they staged photographs addressing challenges and surprises that women faced when traveling alone. *Cosmopolitan* published Orkin's images in the article "Don't Be Afraid to Travel Alone." Known for capturing the individual and collective human spirit, Orkin was particularly adept at picturing remarkable women at remarkable moments. She photographed the renowned singer Marian Anderson (1897-1993) rehearsing with conductor Leonard Bernstein at Lewisohn Stadium in New York City in 1947. This intimate image was taken eight years after Anderson's famous Lincoln Memorial concert for a desegregated audience, and eight years before she became the first black singer to perform at the Metropolitan Opera. Orkin photographed Kathrine Switzer the day she became the female winner of the 1974 New York City Marathon. Before this victory, Switzer broke gender barriers in the running world. In 1967, she was the first woman to officially run the Boston Marathon, only possible because her registration name, K.V. Switzer, didn't reveal her gender. Women were banned from running the Boston race until 1972, the same year their results were officially recognized in the New York City Marathon.

There are many other groundbreaking American women photographers of note, from Esther Bubley (1921-1998), a photojournalist best known for her revealing profiles of the United States and its people, to Barbara Morgan (1900-1992), acclaimed for her iconic images of experimental dancers such as Martha Graham (1894-1991) and Hanya Holm (1893–1992). As we take the time to reflect on great artists across American history, we must remember the women who were part of innovating a medium, while also capturing the complex and evolving world around them. ■

Ruth Orkin (1921-1985), *Miscellaneous*, 1950s. Vintage gelatin silver print, 8 x 10 in. National Museum of Women in the Arts, Gift from the collection of Jeffrey Hugh Newman. Photo by Lee Stalsworth.

December 12, 2025-March 29, 2026

Ruth Orkin: Women on the Move

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www.hawthornefineart.com

By Chelsea Koressel

The New York-native artist Carolyn Campbell Mase (1858-1948), was a woman of many talents and achievements, as well as a person of influence throughout her career. She was an accomplished Cos Cob Art Colony impressionist painter in Connecticut, a key member of Maine's Ogunquit Art Colony and a founding member of the Greenwich Art Society. She exhibited in the 1913 *Armory Show*, and made strides in her work as a suffragist and promoter of the arts at her home on Staten Island. These are but a few of Mase's contributions to the artworld.

In honor and celebration of Mase, Hawthorne Fine Art in New York City exhibits 20 of her landscapes, marine scenes and figurative works—executed in oil, watercolor and pastel—in a virtual showcase.

Jennifer C. Krieger, Hawthorne Fine Art managing partner, explains that a gallery client presented the estate to the gallery. "We were thrilled with the opportunity to handle it," she adds. "Understanding Mase's biography, the places that inspired her, such as Cos Cob,

Carolyn Mase (1858-1948), *Portrait of a Woman in Patterned Skirt.* Watercolor and pencil on paper, 14 x 10 in., signed center right.

Left: Carolyn Mase (1858-1948), *Crashing Waves against Rocks*. Oil on canvas board, 9 15/16 x 13 15/16 in., signed in pencil at lower right.

Below: Carolyn Mase (1858-1948), *Waterfall, Greenwich, CT.* Pastel on paper mounted on board, 7½ x 12¼ in. (paper) and 9⅜ x 15½ in. (board), signed lower left.

Ogunquit and Staten Island, helped us locate the works and understand their chronology."

Mase was born and raised in the Hudson Valley, the area we know today as Beacon, and went on to study at the Art Students' League with John Henry Twachtman, and for two years in Paris. "She absorbed her lessons from Twachtman to capture nature poetically in the moment but also experimented with a modern sense of form, movement, space and texture that bordered abstraction," says Krieger.

The virtual exhibition is organized into seascapes, harbor scenes, works influenced by Twachtman—executed on his Greenwich property—and some

Carolyn Mase (1858-1948), *Boats at Dock*. Watercolor and pastel on paper mounted on board 17¾ x 13⅜ in. Estate of the artist.

Carolyn Mase (1858-1948), *Rocky Coast*. Oil on canvas board**,** 10⅛ x 12⅛ in. Estate of the artist.

figural works. The painting *Waterfall, Greenwich, CT*, is a major highlight stemming from the Twachtman section.

"Twachtman's influence is apparent [in this piece]," Krieger shares. "Mase worked in pastels to capture Horseneck Falls, a small waterfall on Twachtman's Greenwich property. Twachtman's house, sparsely rendered in strokes of white, can be seen in the distance. Twachtman featured the falls and the surrounding landscape in many of his own paintings… It offers a wonderful window to compare the work of master and student."

Krieger notes that Mase often depicted river views from her Staten Island neighborhood, and traveled to beach and harbor towns from New Jersey to Maine, seeking out inspiration for her seascapes and harbor scenes. "Mase's watercolors *Boats in the Harbor* and *Boats at the Dock* recall the Gloucester scenes of her teacher," says Krieger. "Likely painted in Ogunquit, Maine, where she spent several summers, Mase's oil paintings *Rocky Coast* and *Crashing Waves* depict a focused view of the tides and waves as they break against the rocks."

Krieger continues, "*Rocky Coast* displays the artist's keen use of color which prompted one critic of *American Art News* to write: 'Mase's work is high in key and joyous in color. She is especially successful in getting atmospheric effects and in the massing of color.'"

As for Mase's figurative works, the exhibition highlights *Portrait of a Woman in a Patterned Skirt*. "There are a pair of works of this same subject/sitter," Krieger expounds. "One is executed in watercolor on paper and the other as graphite on canvas. Together, they show how Mase honed the medium to describe her subject in different but equally beautiful ways."

For the virtual exhibition, which can be viewed on the gallery's website from through January 1, 2026, Krieger's hope is that collectors feel as if they discovered a highly talented artist who was central to the American impressionist movement. She adds, "Muse worked and exhibited among prominent masters of her time including Twachtman, Frederick Carl Frieseke and Jane Peterson, and stood on equal footing with them technically and aesthetically." ■

Abstracted Visions

J. Kenneth Fine Art showcases the early abstract expressionism of Frances Kornbluth

Through February 1, 2026

J. Kenneth Fine Art
145 Pine Haven Shores
Shelburne, VT 05842
t: (802) 540-0267
www.jkennethfineart.com

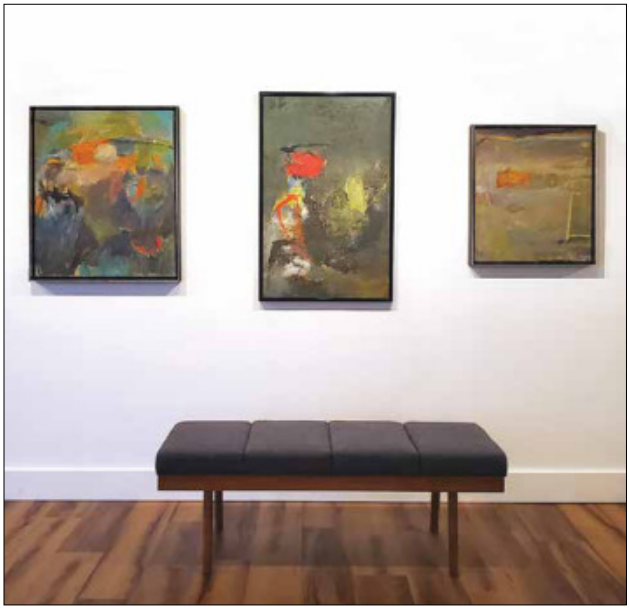
By Sarah Gianelli

Through February 1, 2026, J. Kenneth Fine Art is showcasing the abstract expressionist works of Frances Kornbluth, marking the first major posthumous exhibition of the artist's body of work from the 1950s and '60s. Initially, Kornbluth (1920-2014) wanted to be a composer and graduated from Brooklyn College in 1940 with a degree in music, but by the 1950s, she shifted her focus to painting.

In 1955, Kornbluth enrolled in the Brooklyn Museum School, where she studied for four years with William Kienbusch and Reuben Tam, painting local landscapes in the studio, and in plein air. Over time, her work became increasingly abstract. Tam encouraged Kornbluth to exhibit her work and, perhaps most importantly, introduced her Maine's Monhegan Island in 1957, where she would find a collective of New York artists that included Lynne Drexler, Michael Loew, Nicholas Luisi, Alexander Minewski and Morris Shulman. Finding compelling subject matter in the natural world and an active community of artists, Kornbluth would spend the next 57 summers on the island. She would later credit Tam with "defining me as the artist I had never envisioned becoming."

"Kornbluth stands at the intersection of abstract expressionism and the modernist landscape tradition," explains gallerist John Alexander. "On Monhegan, Kornbluth developed a visual language that combined gestural abstraction with an intimate response to nature—connecting her to the New York School while extending the Maine modernist lineage of Hartley, Kienbusch, and Tam. Frances Kornbluth sustained a six-decade practice in abstraction, beginning in the 1950s when abstract expressionism was at its height and continuing long after it fell out of fashion. Even though Kornbluth had been active in the New York art scene and the abstract expressionist movement, she has become known more as a regional New England artist…As a regional painter,

Frances Kornbluth (1920-2014), *Untitled,* 1957. Oil on canvas, 30 x 24 in.



Installation view of the Kornbluth exhibition at J. Kenneth Fine Art.

Frances Kornbluth (1920-2014), *Red Rock, Green Sea,* 1963. Oil on panel, 37 x 22½ in.

Kornbluth's focus on the natural world and sense of place reflects the values embraced by many New Englanders, including the importance of the region's unique environment, especially the coastal landscape.

"Even in her 1950s abstract expressionist paintings, the landscape is implied by use of her own distinctive motifs and visual language such as a 'horizon line' frequently seen as an unusual vanishing point at the top of her paintings, reenforcing the illusion of spatial depth."

Kornbluth's work continued to evolve over the course of her career. After the 1960s she worked extensively in collage and other media, and leaving New York in 1969 reduced her visibility one of the world's major art centers. "Kornbluth's story reflects both the challenges and accomplishments of being a female artist in the male-dominated art scene of the '50s and '60s. The bias against women who were talented and well-educated members of the art movements emanating out of New York has been well-documented in recent years. Kornbluth's career as an artist remained consistent. She met the challenges of being a wife and mother throughout the 1950s, 1960s and 1970s while maintaining her commitment to fine art. She pursued her vision while raising a family and building a career largely outside the art market's center. Her persistence places her within the broader history of women artists in post-war American abstraction." ■

Frances Kornbluth (1920-2014), *Untitled*, ca. 1959. Oil on panel, 24½ x 29⅞ in.

Ahead of her Time

Westmoreland Museum presents an intimate exhibition of works by Cecilia Beaux

Through June 7, 2026

Westmoreland Museum of American Art
221 Main Street
Greensburg, PA 15601
t: (724) 837-1500
www.thewestmoreland.org

By Sarah Gianelli

As part of its Year of Women Artists programming, the Westmoreland Museum of American Art is presenting the intimate exhibition *Cecilia Beaux: Inventing the Modern Portrait*, on view through June 7, 2026.

Beaux (1855–1942) was already earning a living through commercial art by the age of 18, and went on to become one of the most prominent portraitists of her time, painting distinguished writers, politicians and other artists. She was also the first woman to teach at the Pennsylvania Academy of Fine Arts, which she did for many years. During her lifetime, her work was exhibited widely in the United States and abroad with her popularity hitting its peak in the early 1930s, during which time First Lady Eleanor Roosevelt presented Beaux with a medal for "the American woman who had made the greatest contribution to the culture of the world."

"Beaux's importance is deeply tied to her success," says guest curator Hannah Turpin. "She established her career at a time when women rarely had the autonomy, opportunity or respect to build a prosperous business.

Cecilia Beaux (1855-1942), *Landscape with Farm, Building, Concarneau, France*, 1888. Oil on canvas, 11 1/16 x 14 3/16 in. Gift of Henry Sandwith Drinker PL.2024.1.1. The Westmoreland Museum of American Art.

Cecilia Beaux (1855-1942), *Study for Twilight Confidences*, 1888. Oil on cardboard (grisaille), 5½ x 5⅞ in. Gift of Henry Sandwith Drinker. PL.2024.1.2 The Westmoreland Museum of American Art.

Cecilia Beaux (1855-1942), *Mrs. John Wheeler Leavitt, Cecilia Kent Leavitt,* 1885. Oil on canvas, 45½ x 34 in. The Westmoreland Museum of American Art, In honor of Philip Drinker and Susan Aldrich Drinker as a gift from Mary Eliza Drinker Scudder and Thayer Scudder.

Cecilia Beaux (1855-1942), *Mrs. Clement B. Newbold,* 1896. Oil on canvas, 78½ x 48 in. Gift of Clement B. Newbold, PL.2024.1.3. The Westmoreland Museum of American Art.

While her practice is a facet of American art history and exemplary of the core artistic genre of portraiture, it was also a service to paying clientele and dependent on being hired. Beaux's decades-long success as a leading portraitist of her time is a testament to not only her creative talents but also her entrepreneurial prowess." Turpin adds that based on research into her personal relationships, it is likely Beaux would identify with what today we understand to be the LGBTQ+ community. "Thus, her legacy grows as one of the few queer female artists of that time who we today know by name and reputation."

The exhibition includes nine paintings by Beaux, with examples spanning 1885 to roughly 1918, each one key in showcasing her artistic evolution. Two early works from 1888 that Beaux created while studying in France, *Landscape with Farm, Building, Concarneau, France*, and *Study for Twilight Confidences,* convey the influence of French impressionism on her handling of light and atmospheric elements, and her loosening brushstrokes, a departure from her style when just starting out.

One of Beaux's most powerful—and personal—works in the show is the 1885 portrait *Mrs. John Wheeler Leavitt, Cecilia Kent Leavitt*. It depicts Beaux's grandmother, who Beaux called "the strongest and most beneficent influence" in her life, in profile at the age of 87. The sitter is portrayed against the backdrop of her Philadelphia home, her head bowed and hands clasped, as if in prayer.

The museum notes, "While a deeply religious person, Mrs. Leavitt was also hard-working and dedicated to maintaining the family's aristocratic reputation despite the reality of their financial hardship. She instilled a sense of pride and creative drive in Beaux who, along with Beaux's sister, Mrs. Leavitt raised after the passing of their mother," when Beaux was 12.

Beaux's technical prowess in on full display in later portraits, such as *Mrs. John Frederick Lewis* from 1906, and *Clement B. Newbold*, 1912. In the former, Beaux captures the wealth and sophistication of her sitter, not only

Cecilia Beaux (1855-1942), *Gertrude and Elizabeth Henry,* 1898-99. Oil on canvas, 64 x 37¼ in. Funds provided by the descendants and relatives of Gertrude and Elizabeth Henry and by the Pennsylvania Academy, PL.2024.1.4. The Westmoreland Museum of American Art.

Cecilia Beaux (1855-1942), *Clement B. Newbold,* 1912. Oil on canvas, 47⅜ x 45 in. Gift of Clement B. Newbold, PL.2024.1.6. The Westmoreland Museum of American Art.

in her dress and accessories, but in her surroundings, an example of the elite class with which Beaux wanted to be associated, if not socially, then through her paintings. Rendered with more simplicity compositionally, her portrait of Clement Newbold focuses on his youthful physical characteristics like his rosy complexion, shiny hair and candid hands holding a cigar.

"Art historically-speaking, portraiture is one of the oldest forms of creative expression and necessary to comprehending the full role that an artist plays in their social, cultural and political witnessing," explains Turpin. "Beaux's work within this particular field is prolific and irreplaceable. Her skills were at the highest level due to her commitment to formalist traditions, and her capacity to intimately see and capture a humanist perspective of her sitters was unmatched…Beaux's legacy in greater American art history has been somewhat forgotten. But that is partly why this exhibition is so meaningful as it sheds light on a figure who was formidable for her time, celebrated by peers, sought after by clientele, and the epitome of one of art history's greatest forms.

"In 1915, over one hundred years ago, Beaux said, 'I predict an hour when the term 'Women in Art' will be as strange sounding a topic as the title 'Men in Art' would be now.' It is unfortunate that we still need to frame Beaux's success within the confines of her identity," says Turpin, "and yet by building awareness of her life and work, we can hopefully move the needle closer to achieving her dream." ■

Shattered Glass

The Canton Museum of Art recognizes and celebrates the achievements of women artists through a new exhibition.

Elizabeth Nourse (1859 - 1938), *Sous les arbres (Under the trees)*, 1902. Oil on canvas, 27⅞ x 26 in. Sheldon Museum of Art, University of Nebraska-Lincoln, Anna R. and Frank M. Hall Collection, H-59.1928.

Eunice Pinney (1770 - 1849), *Masonic Mourning Piece for Reverend Ambrose Todd*, 1809. Watercolor, pencil and ink on paper, 13⅜ x 11¾ in. American Folk Art Museum, New York, Museum Purchase, 1981.12.7. American Folk Art Museum / Art Resource, NY.

Nov. 25, 2025-Mar. 1, 2026

Canton Museum of Art
1001 Market Avenue N.
Canton, OH 44702
t: (330) 453-7666
www.cantonart.org

By Chelsea Koressel

With the intention to honor women artists from the past 250 years, the Canton Museum of Art presents the original and compelling exhibition, *Shattered Glass: The Women Who Elevated American Art*, which opens in late November. While women artists *could* have folded under a myriad of adversities and pressures, instead they channeled their energy into important works of art and relied on their passion to see them through. Today, institutions like the Canton Museum help to keep their names and works relevant and in the public eye.

"Most Americans have heard of Jackson Pollock, but how many realize it was his wife, Lee Krasner, who introduced him to abstract expressionism?," asks Christy Davis, the museum's curator of exhibitions. "How many people would realize artists like Claude Hirst was actually Claudine but started to go by Claude so her work would be treated fairly in juried exhibitions? These stories are important and a part of the American story."

The exhibition is presented in chronological sections, such as early America through the 1930s; and war and activism from the 1930s and beyond. "The artists in the exhibit represent a cross section of the cultures and experiences of Americans," Davis adds. "From Colonial English Americans like Eunice Pinney and Native American women like Maria Martinez, to names like Judy Chicago, the Guerilla Girls, Howardena Pindell,

Georgia O'Keeffe, Carrie Mae Weems and Wendy Red Star, among others."

In addition to featuring cultural diversity, there is a variety of media represented, including watercolors, ceramics, photography, printmaking, painting, video, sculpture and photojournalism.

Dorothea Lange, a photographer and photojournalist, for example, is represented in works like her famous image *Migrant Mother, Nipomo, California*, 1936. "She took a position with the Resettlement Administration where she had the task of documenting the state of the economy across California during the Great Depression," Davis shares. "It was while she was on assignment that she took the image of Florence Owens Thompson that has become one of the most iconic images of American history. The response to the image caused the United States government to immediately dispatch aid to the migrant farms to mitigate the risk of starvation to those families."

Additional highlights include Caroline Augusta Lord's *Acme Laundry in Cincinnati*, circa 1911, showing a documentation of how women entered the workforce to assist in the war efforts on the Homefront; and Elizabeth Nourse's *Sous Les Arbres (Under the Trees)*, 1902, a scene portraying the mother and child bond the artist was most known for depicting. Also find the work of Selma Burke, whose portrait of President Franklin D. Roosevelt, created in 1944, inspired the design found on the dime; Claude Hirst's still life *An Interesting Book*, 1890; and Margaret Bourke-White's photograph *Bolshevic Babies in the Nursery, AMO Automobile Factory*, 1934. Bourke-White became the first American female war photojournalist, gaining unprecedented access to photograph industry in the Soviet Union, was with Patton's Third Army in 1945 and documented the liberation of the Buchenwald concentration camp.

Caroline Augusta Lord (1860 -1927), *Acme Laundry in Cincinnati*, ca. 1911. Oil on canvas. Courtesy of the Ohio History Connection.

In the exhibition, which runs November 25, 2025, through March 1, 2026, patrons of the Canton Museum of Art will get to experience 125 pieces by inspiring, talented women artists who helped shape the course of history, but were often overshadowed by men in their field. *Shattered Glass*, giving voice to and a platform for these women artists also commemorates the semi-quincentennial of the United States of America, and is a signature exhibition for the museum's 90th anniversary. ■

Lilly Martin Spencer (1822-1902), *The Dogged Class*, 1885. Oil on canvas, 36 x 48⅜ in. Cincinnati Art Museum, Gift of the Procter & Gamble Company, 2003.108.

Overdue Debut

The Heckscher Museum of Art unveils an exhibition on sculptor Emma Stebbins

Through March 15, 2026

Heckscher Museum of Art
2 Prime Avenue
Huntington, NY 11743
t: (631) 380-3230
www.heckscher.org

When New York City's Central Park is shown on film and television, one of the most common locations used—and used in hundreds, if not thousands, of projects—is the Bethesda Fountain. It's so recognizable that even people who have not even been to Central Park could likely identify the location just by the 26-foot-tall, 96-foot-wide fountain topped with an 8-foot bronze angel.

But do they know the artist? Not likely. The Heckscher Museum of Art aims to change that with an astonishing exhibition on the Bethesda Fountain's creator, Emma Stebbins. The exhibition, *Emma Stebbins: Carving Our History*, is now open at the museum in Huntington, New York. It's the first major exhibition on the artist, and it will explore her work and career, as well as introduce her to a new generation.

Karli Wurzelbacher, chief curator at the museum, puts the origins of the show in 2019, when she arrived at the museum, one year before the museum celebrated its centennial. It was during her review of the collection that she discovered the Heckscher owned two pieces from the artist, one commissioned by the uncle of the museum's founder. "It was later, during the pandemic, when I was writing blog entries trying to get content online that I really started researching Emma Stebbins,"

Emma Stebbins (1815-1882), *Bethesda Fountain*, including the *Angel of the Waters* and four figures: *Health, Temperance, Purity, Peace*, cast 1870, installed 1873. Bronze, 26 ft. high. Bethesda Terrace, Central Park, New York City. Photo by David Almeida.

Right: Emma Stebbins (1815-1882), *Industry* (also known as *Miner*), 1860. Marble, 28⅞ x 10 x 10½ in. The Heckscher Museum of Art. Gift of Philip M. Lydig III, 1959.354.

Far right: Emma Stebbins (1815-1882), *Sandalphon* (also known as *Angel of Prayer*), 1866. Marble, 32¼ x 12 x 13 in. The Heckscher Museum of Art. Museum Purchase: Town of Huntington Art Acquisition Fund, 2022.7.2.

Wurzelbacher says. "We were then contacted by her great niece many times removed—Stebbins had no children—because she owned several works."

These events would lead her on an extensive adventure around the globe over many years as she explored Stebbins' career and tracked down sculptures in stone and bronze. Much of what she learned was new scholarship on the artist.

Stebbins was born in New York City in 1815, and it was there she began training as a painter and portraitist. When she was 40 years old, she moved to Rome and was exposed to Italy's rich history of sculpture. "Once she had access to marble, that's when her sculpture career begins," the curator says. In Rome she met stage actress Charlotte Cushman, who would become her partner. Privately and to close friends, Stebbins referred to Cushman as her wife, and the museum has honored that wording within the exhibition.

Stebbins only sculpted for 14 years, because her career was cut short after Cushman was diagnosed with and later died from breast cancer. By that time, Stebbins was back in the United States, far away from the Italian marble and the sculpture studios where many of the stone artisans worked.

Although Stebbins had several major works completed—including Bethesda Fountain and *The Lotus Eater*, the first male nude completed by an American female sculptor—her contribution to sculpture was forgotten. "Her body of work is very limited. Neo-classicism, in general, falls sharply out of style, certainly as modernism began appearing, but also before that," Wurzelbacher says. "Many people know her work, and she should be a global icon, but no one can really connect her name to it."

The exhibition hopes to change that. It will feature 14 marbles, some of her 19th-century paintings, a portrait of Stebbins by painter Henry Inman, two works on paper, a scrapbook that documents her work and also several works, including one by William Merritt Chase, that shows Bethesda Fountain.

The exhibition will remain on view through March 15, 2026. ■

Installation view of *Emma Stebbins: Carving Our History.*

Visions & Dreams

The High Museum of Art presents a major retrospective for mid-20th-century artist Minnie Evans

November 14, 2025-April 19, 2026

High Museum of Art
1280 Peachtree Street NE
Atlanta, GA 30309
t: (404) 733-4400
www.high.org

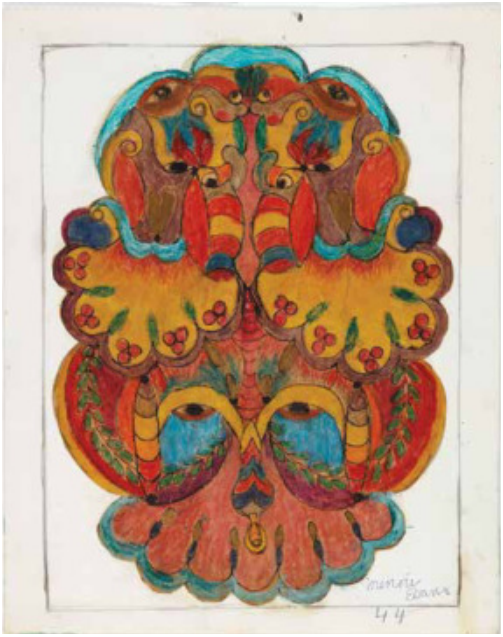
By Alyssa M. Tidwell

Although she was a celebrated artist during her time, an exhibition has not been held for African-American and Southern folk artist Minnie Evans since the 1990s. That will be rectified this November with an upcoming exhibition at the High Museum of Art in Atlanta. *The Lost World: The Art of Minnie Evans* is a nationally touring retrospective featuring more than 100 of Evans' fantastical drawings, placing them in the larger context of her extraordinary life.

"Minnie Evans said herself that her art is a portal into a 'lost world,'" says Katherine Jentleson, senior curator at the High Museum of Art. "Through her dreams and visions, she had flashes of past and future worlds, and what this show brings forward is that we are also able to recognize so much about her own very particular world in her art. Not only the visions she described as the driver of her artistic impulse, or the religious beliefs that shaped so much of her life, but also the beauty and ugliness she experienced in her day-to-day world as a Black woman living in a particularly gorgeous coastal environment but within the constraints of the Post Reconstruction 20th-century South."

The exhibition explores crucial elements of Evans' life, including her experience of the Wilmington Massacre and the subsequent Jim Crow social codes she endured while working for a set of wealthy Wilmingtonians. "[These experiences] left indelible traces throughout the entrancing drawings she would go on to make," Jentleson continues. "When

Minnie Evans (1892-1987), *Untitled (Four Figures Collage)*, 1961/1967. Collage, oil paint, crayon and pencil on canvases. Collection of John Jerit.



Minnie Evans (1892-1987), *Untitled (Scalloped Forms)*, 1944. Crayon, ink, and graphite on paper. High Museum of Art, Atlanta, T. Marshall Hahn Collection. © Family of Minnie Evans.

Minnie Evans (1892-1987), *Untitled (Face Flanked by Angels and Mandalas Collage)*, 1946-68. Pencil, ink, crayon and oil on paperboard. High Museum of Art, Atlanta, purchase through funds provided by an anonymous donor to Collectors Evening 2011. © Family of Minnie Evans.

Minnie Evans (1892-1987), *Untitled (Airlie Oak, Angels, Faces, Serpents Collage)*, 1966. Oil, gold paint, crayon and pencil on paperboard. Collection Wendy Williams, New York. Photo by Christopher Burke.

the estate where she worked changed hands and opened its grounds as Airlie Gardens, Evans' artistic production exploded in response to the lush beauty of the outdoor environment where she now spent her days. The exhibition's chronological arc captures how her work follows the contours of her life changes, from a period of early, hesitant experimentation, into an explosion of color and form, and ending with a period of spiritual transcendence."

Jentleson adds that she hopes visitors "will have a new respect for all that Evans achieved over half a century of artmaking, as well as a new appreciation for the mysteries of life and twists of fate that guided her artistic journey and are present every day in the world around us, when we are open to seeing them."

The Lost World: The Art of Minnie Evans will be presented in the High Museum's Special Exhibition Galleries from November 14, 2025, to April 19, 2026. ■

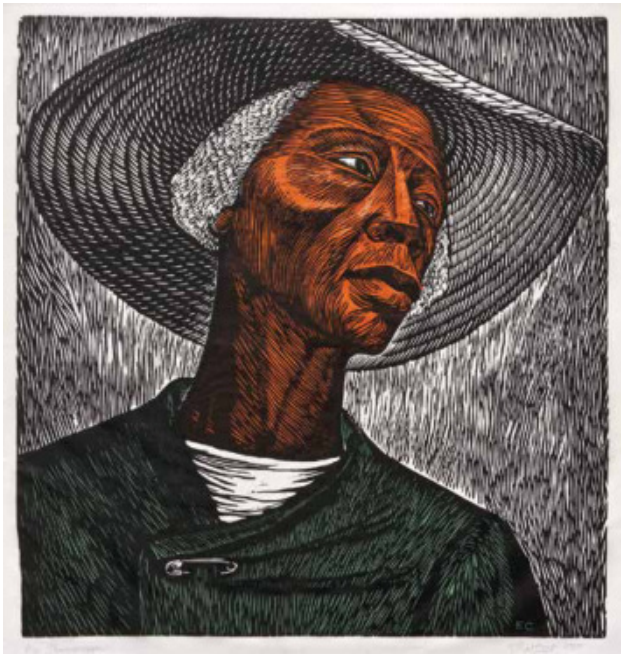
GREENSBURG, PA

WESTMORELAND MUSEUM OF AMERICAN ART

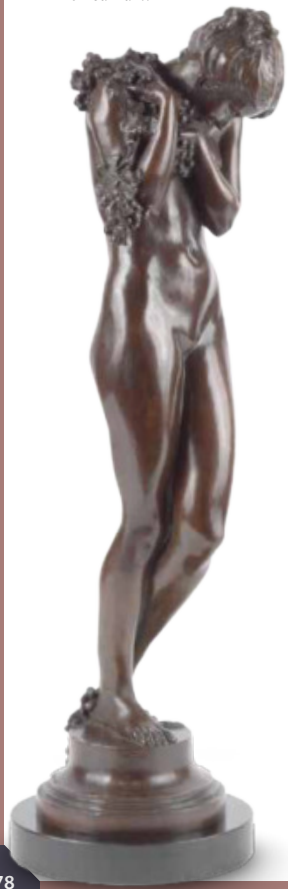
THROUGH JANUARY 4, 2026

The Art of Elizabeth Catlett from the Collection of Samella Lewis

"Throughout the year, the Westmoreland Museum has brought together a constellation of exhibitions that reclaim space for women artists within the American canon," says Nicole Lampl, the museum's curator of American art.



Elizabeth Catlett (1915-2012), *Sharecropper*, 1968. Linocut. The Collection of Samella Lewis. © 2025 Mora-Catlett Family / Licensed by VAGA at Artists Rights Society (ARS), NY. Courtesy the Westmoreland Museum of American Art.



Among these celebrations of women artists is *The Art of Elizabeth Catlett from the Collection of Samella Lewis*, on view through January 4, diving into the artwork of trailblazing sculptor and printmaker Elizabeth Catlett. The artist spent seven decades creating works that honored the dignity and strength of marginalized communities, including powerful depictions of laborers, women and African Americans addressing social issues relevant in both the United States and Mexico.

The exhibition is drawn from the collection of artist and historian Dr. Samella Lewis, who was also Catlett's former student.

THROUGH MARCH 29, 2026

A Fountain of Forms: The Rise of the American Woman Sculptor, 1910–1929

"*A Fountain of Forms: The Rise of the American Woman Sculptor, 1910-1929* explores how early 20th-century women sculptors redefined representations of the female body," Lampl says.

Featuring 12 bronz sculptures of nude or nearly-nude figures, the exhibition highlights artists like Harriet Whitney Frishmuth, Malvina Hoffman and Janet Scudder, all queer women. Despite the societal constraints of the time, these artists used the nude form to assert their individuality and autonomy in an age of increasing, rapid mechanization and patriarchal control. On view through March 29, 2026, the exhibition draws from Westmoreland's exceptional sculpture collection, and celebrates the transformative gift from Dr. Michael L. Nieland back in 2015.

"Together, these projects don't just celebrate women artists," says Lampl, "they reframe the story of American art itself, expanding the canon and creating space for voices too often left unheard." ■

Harriet Whitney Frishmuth (1880-1980), *Sweet Grapes (Bronze Fountain)*, 1928. Bronze, 20¼ x 5⅝ in. Courtesy the Westmoreland Museum of American Art. Gift of Dr. Michael L. Nieland.

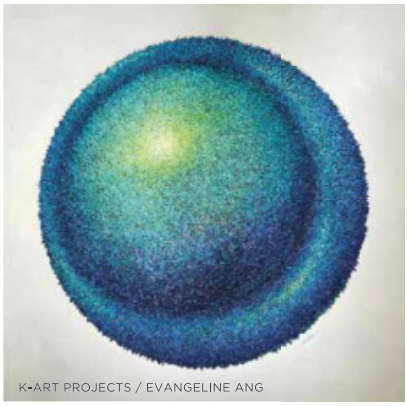
SPECTRUM miami

RED DOT MIAMI

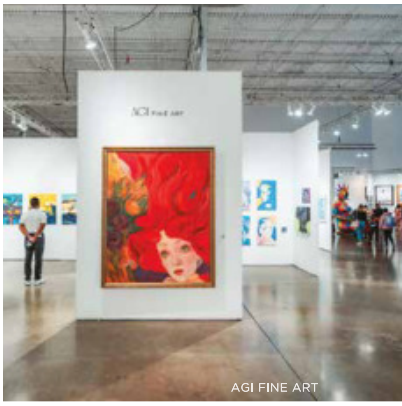
DECEMBER 3-7, 2025

CARLOS V. GARCIA

ANAMOR



K-ART PROJECTS / EVANGELINE ANG



AGI FINE ART

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Evolution of a Movement

Modernist works from the Charles Butt Collection debut at Amon Carter Museum

Through January 25, 2026

Amon Carter Museum of American Art
3501 Camp Bowie Boulevard
Fort Worth, TX 76107
t: (817) 738-1933
www.cartermuseum.org

By Sarah Gianelli

The Amon Carter Museum of American Art brings together 75 works from the Charles Butt Collection in the first public exhibition dedicated to the Texas businessman and philanthropist. *American Modernism from the Charles Butt Collection* includes paintings and works on paper from the early 20th century through the 1970s by major artists that include Romare Bearden, Edward Hopper, Stuart Davis, Thomas Hart Benton, Georgia O'Keeffe, Winslow Homer, Arthur Dove, Charles Sheeler, Marsden Hartley, Andrew Wyeth, and many others, many of which have never been exhibited.

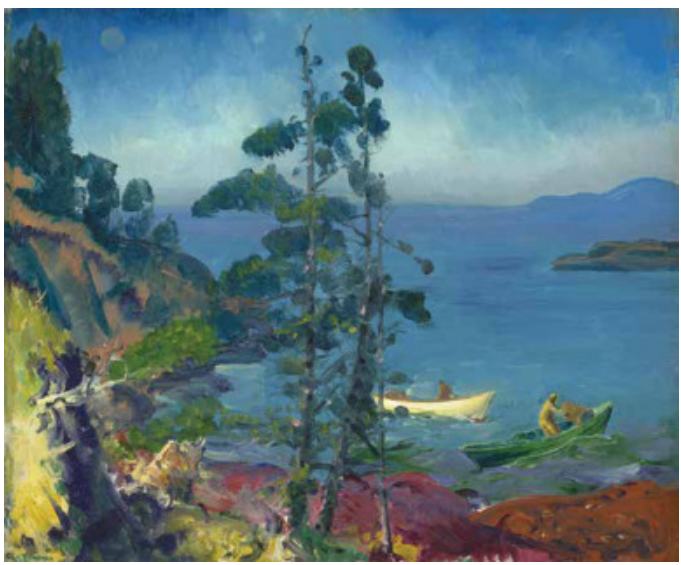
Representative of only a slice (albeit a large one) of Butt's collection, "The exhibition highlights the expansive and pluralistic nature of American modernism, demonstrating how artists' shared drive for innovation and departure from tradition gave rise to a wide array of styles and visual expressions," says Amon Carter curator Shirley Reece-Hughes. "Through works spanning all the standard genres—portraiture, landscape, seascape, and narrative scenes—the collection reveals how artists reimagined these forms using new approaches to subject matter, color, shape, and brushwork to engage with the social, political and aesthetic complexities of the 20th century."

The exhibition is organized in four thematic sections that highlight throughlines that run through Butt's collection of modernist works. "Intimate Perspectives" pairs works by artists who had close relationships such as Hopper and Guy Pene Du Bois; John La Farge and Homer, Benton and Jackson Pollock. "The Language of the Sea" showcases the breadth of Butt's holdings of maritime paintings, a lifelong passion of his.

"Having grown up in Corpus Christi, spending part of the year in Maine, and being a mariner himself, Mr. Butt has assembled an

Guy Pène du Bois (1884-1958), *Third Avenue El*, 1932. Oil on canvas. Collection of Charles Butt, © Estate of Yvonne Pene du Bois McKenney.

John Marin (1870-1953), *Weehawken Sequence*, ca. 1916. Oil on canvas board. Collection of Charles Butt.



George Bellows (1882-1925), *Evening Blue (Tending the Lobster Traps, Early Morning)*, 1916. Oil on panel. Collection of Charles Butt.

extraordinary range of coastal and oceanic scenes," explains Reece-Hughes. "These works span from representational depictions of the perils of sea travel to bold, abstract interpretations of the ocean's vastness."

In addition to Thomas Moran's 1907 watercolor *Smoking Ships at Sea*, other examples in the show include Homer's *Along the Road, Bahamas*, one in a series of watercolors of the Caribbean for *Century Magazine* in 1885. According to Reece-Hughes, "This work not only expanded appreciation for the watercolor medium but also broadened the range of acceptable subjects in early 20th century American art [and] helped lay the groundwork for first-generation modernists like John Marin…Within the broader context of Charles Butt's collection…*Along the Road, Bahamas* serves as a pivotal link between 19th-century realism and the emergence of early 20th-

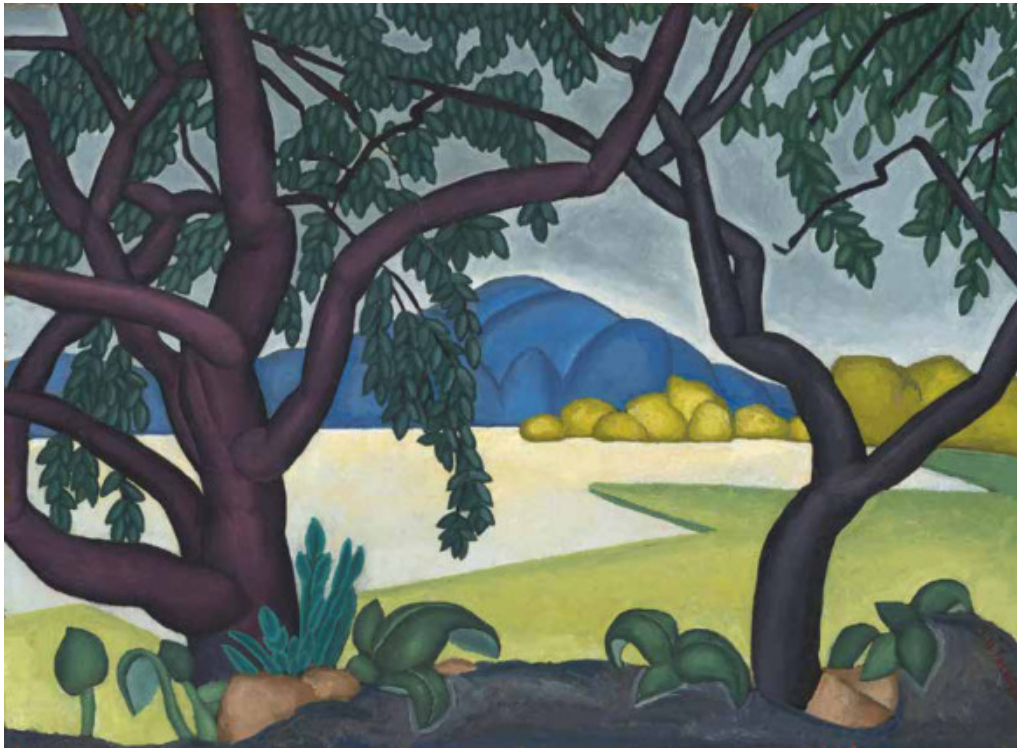
Blanche Lazzell (1878-1956), *Abstraction*, ca. 1925. Oil on board. Collection of Charles Butt. © Estate of Blanche Lazzell.

century modernist experimentation. Mr. Butt acknowledges the continuity between Homer's late works and the bold explorations of modernists like John Marin, Arthur Dove and others whose roots trace back to Homer's innovations in watercolor."

The third part of the exhibition is "Land Progressions," which focuses on the significance, and myriad styles of landscape painting in the modernist movement. Works from various stages of Hartley's career illustrate the dramatic evolution of his style over time and place; and Marin's *Weehawken Sequence* reflects the effects of industrialization on the artist's New Jersey hometown.

"*Weehawken Sequence* represents Marin's progressive experimentation during his early career, when the artist was honing his skills with merging abstraction and realism," says Reece-Hughes. "In the context of Butt's broader collection, Marin's *Weehawken Sequence* highlights Mr. Butt's deep appreciation for artists who used place-based experience to explore America's radically changing times through innovative technique and personal vision."

The exhibition concludes with "Geometric Utopias/Dystopias," which includes angular abstractions alongside paintings of urban and rural post-industrial scenes. Prominent in this section are trailblazing female artists like Blanche Lazzell and Alice Trumbell Mason who broke out of representationalism and helped usher in another visual language of American modernism.



Everett Gee Jackson (1900-1995), *Chapala,* 1926. Oil on panel. Collection of Charles Butt. © Everett Gee Jackson Estate.

Winslow Homer (1836-1910), *Along the Road, Bahamas,* 1885. Watercolor on paper. Collection of Charles Butt.

"I hope visitors come away from this exhibition with a deeper understanding of the diverse ways artists interpret the world around them—through personal vision, cultural identity, and a drive to innovate," says Reece-Hughes. "The works on view range from emotionally intense to coolly abstract, and from intimate depictions of people and places to broader visual stories. More than anything, I hope the show encourages visitors to slow down, relax, and engage thoughtfully with each piece—not as isolated artworks, but as part of a larger conversation about who we are and the many ways we see and experience life."

After *American Modernism from the Charles Butt Collection* closes at the Amon Carter Museum on January 25, 2026, the exhibition will travel to the Blanton Museum of Art in Austin, Texas; the Museum of Fine Arts, Houston; and the McNay Art Museum in San Antonio. ■

Monumental Controversy

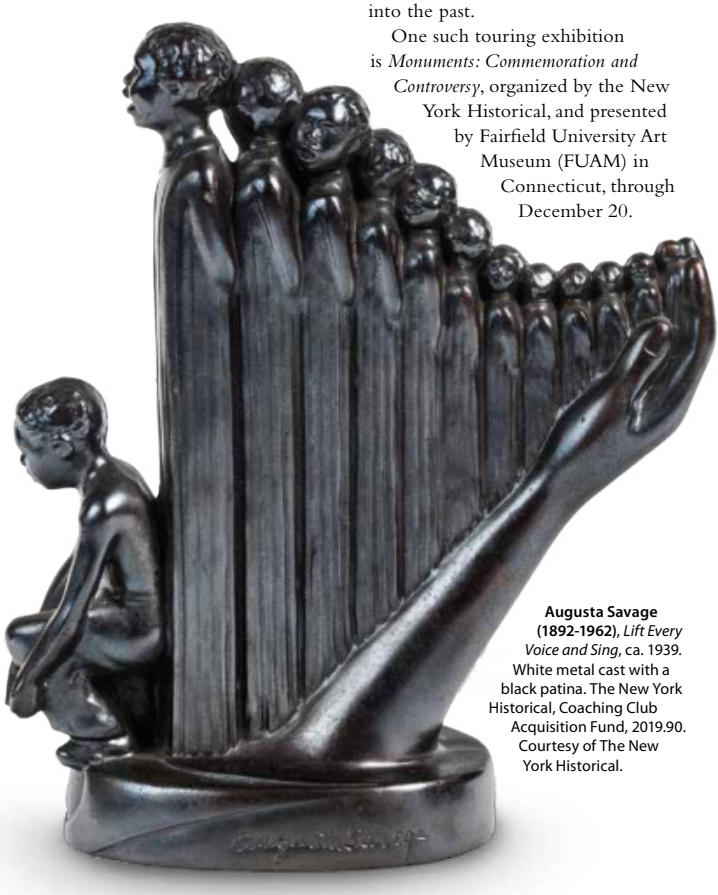
A timely exhibition explores the history of memorials as flashpoints of national debate

Through December 20, 2025
Fairfield University Art Museum
200 Barlow Road, Fairfield, CT 06824
t: (203) 254-4046
www.fairfield.edu

By Sarah Gianelli

Exhibitions tied to the 250th anniversary of the United States, and that explore democracy and our nation's complex and complicated history, are popping up in museums across the country this year and next. They offer opportunities to better understand the moment we find ourselves in now, by looking deep into the past.

One such touring exhibition is *Monuments: Commemoration and Controversy*, organized by the New York Historical, and presented by Fairfield University Art Museum (FUAM) in Connecticut, through December 20.



Augusta Savage (1892-1962), *Lift Every Voice and Sing*, ca. 1939. White metal cast with a black patina. The New York Historical, Coaching Club Acquisition Fund, 2019.90. Courtesy of The New York Historical.

Through nearly 30 works, ranging from 19th-century artists like Johannes Adam Simon Oertel (1823-1909), John Quincy Adams Ward (1830-1910), and their European counterparts, to early 20th-century artists like Augusta Savage (1892-1962), the exhibition explores public monuments as instigators of debate over national identity, politics and race.

The exhibition features sculptures, photographs, prints and artifacts, including a fragment of the statue of King George III torn down during the American Revolution, and a maquette of New York City's first monument to a Black woman, Harriet Tubman, that illuminate how the construction and destruction of public monuments has long been part of the American narrative.

"This exhibition is, in one sense, about the stories we tell ourselves about our nation and its past," says FUAM executive director Carey Mack Weber. "We have done a lot of that storytelling by putting some monuments up and pulling others down. The exhibition begins with one such example of destruction, displaying the tail of an equestrian statue of King George III, the rest of which was torn down and melted into lead bullets by revolutionaries in 1776 (a number of the bullets are also in the show). But the exhibition also looks at how visual representations shape our collective memory. Oertel's depiction of the statue's fall, according to the New York Historical label, 'includes women, a Black man and an Indigenous family. It pictures the diversity of Revolutionary New York—if only to expose the hypocrisy of the Revolution as the fight for liberty, selectively applied.' In this case, the

Far Left: John Quincy Adams Ward (1830-1910), *The Indian Hunter,* 1860, bronze. The New York Historical, Gift of Mr. George A. Zabriskie, 1939.390. Courtesy of The New York Historical.

Left: Samuel T. Shaw (1861-1945), *Arm and Torch of the Statue of Liberty,* ca. 1877-1884. Black ink and touches of white lead pigment and scratching out on card. The New York Historical, Samuel T. Shaw Memorial Collection, 1946.385. Courtesy of The New York Historical.

exhibition invites us to question how Oertel's artistic choices affect the way we look back at this historic moment, for better or for worse."

Another significant work in the exhibition is Savage's *Lift Every Voice and Sing*, circa 1939, a 10-inch metal cast that is the only physical remnant from the sculptor's 16-foot-tall plaster monument to Black American music created for the 1939 World's Fair, and the only commission from a Black woman artist. The label reads, "one of the most popular works on display."

Weber adds, "Without the funding to cast her sculpture in lasting bronze, however, the full-size plaster monument was ultimately destroyed. This piece invites us to consider the intersection of economics (making large-scale bronze sculpture has always been an expensive proposition for artists) and race and gender (it was even harder for Savage to get the kind of economic support needed for her projects as a Black woman sculptor)."

Barbara Chase-Riboud's maquette, for a monument to the abolitionist Sojourner Truth, is another work of note. The small-scale bronze model was a study for a larger work. As the label explains, "Truth takes her place in an equestrian monument tradition usually reserved for white male statesmen. She does not ride her horse, however, but leads it while holding a lantern aloft. The figure appears less to command than to seek, even as she brings light into a dark world."

Closing out the exhibition's special programming is the lecture "Sculpting the Past: Art, Identity, and Commemoration in Public Space," which will be held on November 6 at 5 p.m. at Barone Campus Center, Dogwood Room, and via livestream. ■

Johannes Adam Simon Oertel (1823-1909), *Pulling Down the Statue of King George III, New York City,* ca. 1852-1853. Oil on canvas. The New York Historical, Gift of Samuel Verplanck Hoffman, 1925.6. Courtesy of The New York Historical.

Visionary Activist

Fenimore Art Museum examines the life and art of Romare Bearden in an exhibition currently on view

Through December 31, 2025

Fenimore Art Museum
5798 State Highway 80
Cooperstown, NY 13326
t: (607) 547-1400
www.fenimoreartmuseum.org

One of the most impactful artists of his time, Romare Bearden was associated with a variety of art movements, from social realism to cubism, and the Harlem Renaissance. His legacy as an artist, activist and visionary is currently being celebrated at the Fenimore Art Museum in Cooperstown, New York, in an exhibition drawn from the Romare Bearden Foundation Collection. Presenting a chronological view of Bearden's evolution as an artist, the show includes a diverse collection of original collage, watercolor, limited edition prints, reproductions and rare archival material, including the artist's magazine covers and editorial cartoons.

"Romare Bearden…used his art to agitate for social change. His work depicted, defined and celebrated the life that surrounded him…This exhibition covers war, struggle [and] strife alongside ritual, music and family joy," says Julia Madore, director of exhibitions at Fenimore Art Museum. "Although Bearden could have passed for white, he embraced his identity as a Black man and used his art as an expression of his life in North Carolina and Harlem as well as his work in the Civil Rights Movement

Opposite page: Romare Bearden (1911-1988), *The Family*, 1975. Etching/aquatint, 19½ x 25¾ in. © Romare Bearden Foundation/VAGA at Artists Rights Society (ARS), New York. **Above left: Romare Bearden (1911-1988)**, *Martin Luther King—Mountain Top*, 1968. Screen print, 30 x 19½ in. © Romare Bearden Foundation/VAGA at Artists Rights Society (ARS), New York. **Above right: Romare Bearden (1911-1988)**, *Roots (Odyssey)*, 1977. Screen print, 24 x 18 in. © Romare Bearden Foundation/VAGA at Artists Rights Society (ARS), New York.

and in supporting emerging Black artists. In his activism in the Civil Rights Movement, he sought to find the most effective role for artists, a role which he defined as do everything in one's power not just to protest a failed world but to depict one where community, responsibility and love are real. This is where the impact of the exhibition lies: while Bearden's work does depict the difficulties of Black American life, it is also a testament to the joy, friendship, hope and love that is woven into every aspect of his life, art and activism."

Highlights include pieces like *Martin Luther King—Mountain Top*, *Baptism*, *Slave Ship*, *The Family*, *Introduction to a Blues Queen (Uptown at Savoy)* and more.

The exhibition also aims to introduce Bearden to a new audience, as one of the most important American artists in the 20th century, particularly during the Civil Rights Movement. "His art covers topics like history, politics, classic literature and family life, and through it, he shows the ebb and flow of life, relationships and emotions. Visitors should leave the exhibit with an appreciation and understanding for Bearden's artistry and activism and how he depicted such a wide span of Black American experience," says Madore.

Romare Bearden (1911-1988), *Baptism*, 1975. Screen print, 40 x 51 in.

Romare Bearden: Artist – Activist – Visionary is on view through December 31, 2025. ■

Bookworks

An exhibition explores the artful designs and illustrations of Moby-Dick across the centuries

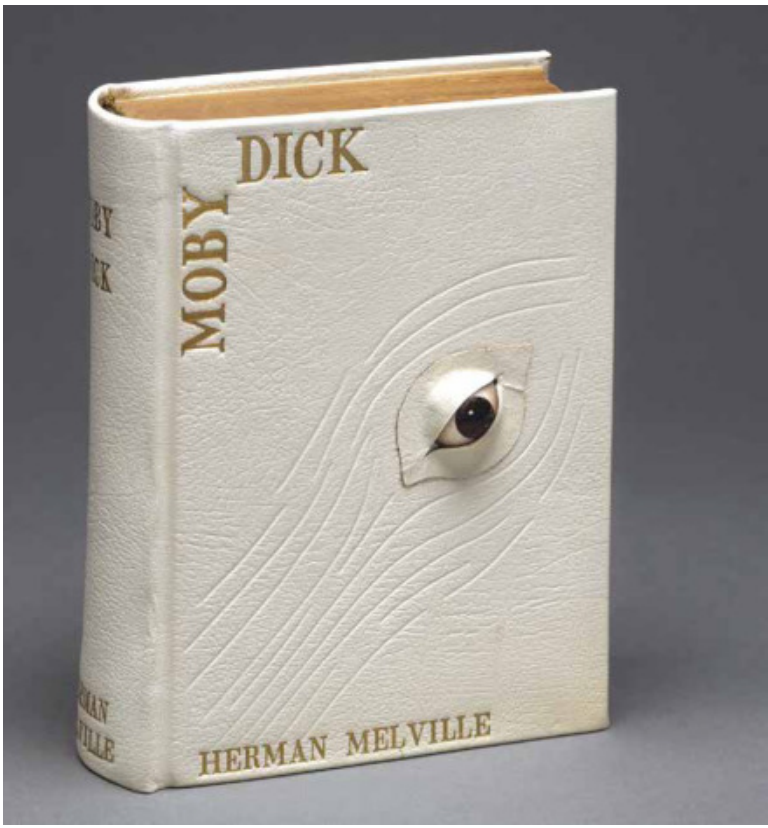
Through March 29, 2026

Peabody Essex Museum
161 Essex Street
Salem, MA 01970
t: (978) 745-9500
www.pem.org

By John O'Hern

In August 1850, Herman Melville (1819-1891) and Nathaniel Hawthorne (1804-1864) met in the Berkshires of Western Massachusetts, marking the beginning an intense friendship. Hawthorne had written a review of Melville's first book, *Typee* and, shortly after their meeting, Melville wrote an anonymous review of Hawthorne's *Mosses from an Old Manse*, stating "…it is that blackness in Hawthorne, of which I have spoken, that so fixes and fascinates me." He was in the process of writing *Moby-Dick: or the Whale* ich Hawthorne would have a great influence. The novel, published in 1851, bears the dedication: "In Token of My Admiration for His Genius, This Book is Inscribed to Nathaniel Hawthorne."

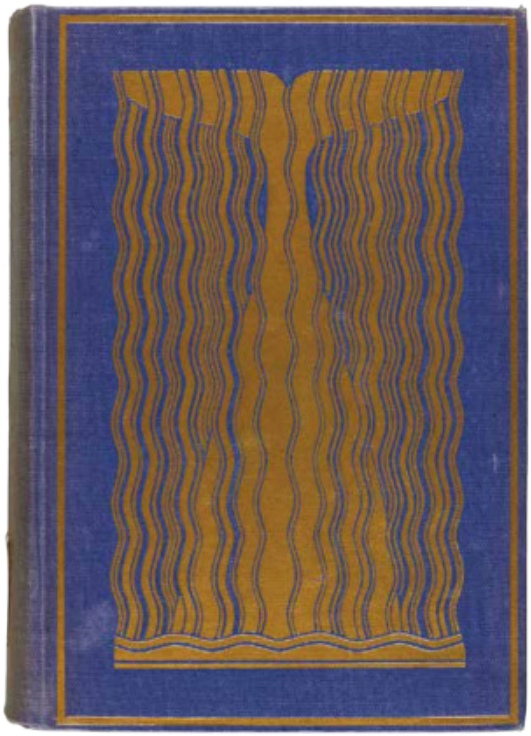
The Peabody Essex Museum (PEM) in Hawthorne's native Salem, Massachusetts, is presenting the exhibition *Draw Me Ishmael: The Book Arts of Moby Dick* through March 29, 2026. It is "the first exhibition to focus on the illustrations, binding designs, typography and physical forms that Moby Dick has taken over time," and is drawn almost entirely from PEM's Phillip's Library Collection. The exhibition's title is inspired by the opening sentence of the novel, spoken by its narrator, "Call me Ishmael."



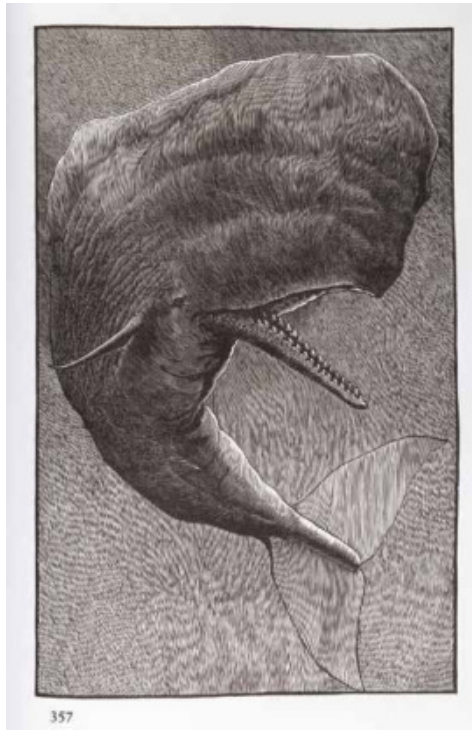
Chaim Ebanks, bookbinder, and **Susan Ebanks**, designer, of Exeter Bookbinders (Devon, England). *Moby Dick: or, The Whale*, published 1930. Custom binding in white Chieftain goatskin leather with blind tooling, gilt lettering, and glass prosthetic eye, 2023. Purchase, Library Acquisition Fund, made possible by Arthur and Judi Rubin, 2023. Phillips Library, Peabody Essex Museum. PS2384.M6 E23 1930. Photo by Kathy Tarantola/PEM.

Dan Lipcan, the library's Ann C. Pingree Director, writes, "Full of humor, poetry, philosophy and sound, *Moby-Dick* and its timeless themes continue to inspire artists, designers and creatives of all types…In this exhibition, we will think nontraditionally and independently about the novel and appreciate the variety of artist imaginings and approaches to visualize it anew."

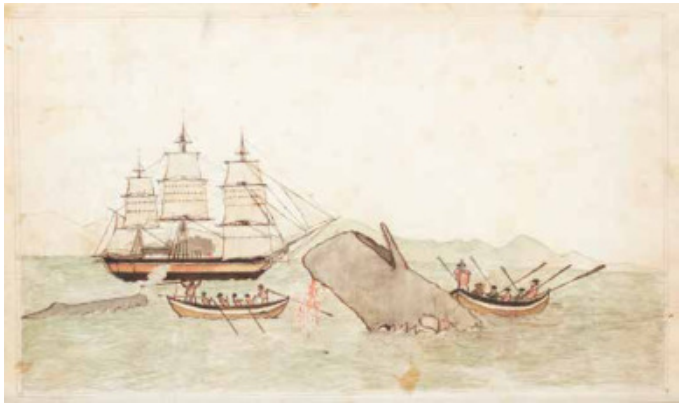
The exhibition also contains the logbook of the whaleship Acushnet that Melville served on for 18 months.



Rockwell Kent, illustrator, and **Herman Melville**, *Moby Dick: or, the Whale,* 1937. Book. Garden City Publishing Company. Gift of William P. Hunnewell. Phillips Library, Peabody Essex Museum. PS2384 .M639 1937. Rights courtesy of Plattsburgh State Art Museum, State University of New York, USA, Rockwell Kent Collection, Bequest of Sally Kent Gorton. All rights reserved.



Herman Melville, author; **Barry Moser**, illustrator, *Moby Dick: or, The Whale,* 1979. Arion Press. Purchase, the Elizabeth Rogers Fund, 2023. Phillips Library, Peabody Essex Museum. PS2384 .M6 1979 +. © Barry Moser, with permission from the artist. Photo by Kathy Tarantola/PEM.



Henry M. Johnson, *Acushnet* (Whaler) logbook, 1845-1847. Log 1234. Ink, pencil and watercolor on paper. Gift of Augustus P. Loring, 1957. Phillips Library, Peabody Essex Museum.

A classic publication is Barry Moser's *Moby-Dick: or, the Whale*, 1979, published by Arion Press. Lipcan notes, "Barry Moser's 100 intricate boxwood engravings focus on whaling and natural history, rather than *Moby-Dick*'s narrative or characters. His many hours of research at maritime museums in New England and San Francisco result in authentic depictions of an industry that is less familiar to us today."

Captain Ahab of the whaleship Pequod pursued the white whale in revenge for it having taken his leg in an earlier encounter. Moser's engraving depicts the enormous size of the whale and suggests the enormity of Ahab's maniacal hatred of the whale, and of nature itself that led to his death, as well as to the loss of his ship and its crew.

A binding designed by Susan Ebanks and executed by Chaim Ebanks, features a glass eye peering out from "blind-tooled wrinkles in the leather around the eye and the reference to a being of enormous scale: the whale is so gigantic that we can take in only a small part of his body," Lipcan writes. ■

International Icons

American gems crop up in Christie's November 20/21 Marquee Week

November 2026

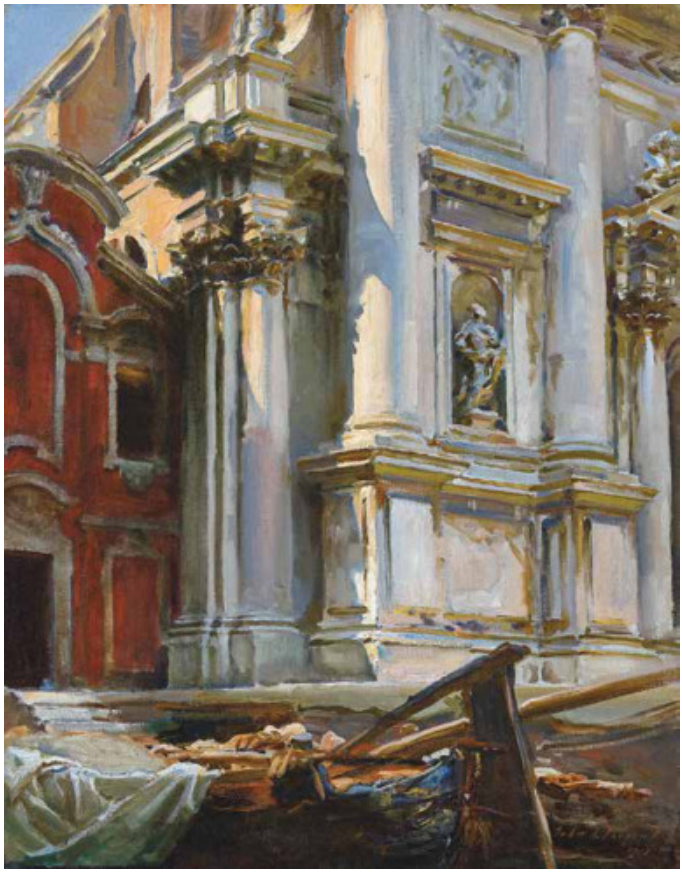
Christie's
20 Rockefeller Plaza
New York, NY 10020
t: (212) 636-2000
www.christies.com

By Sarah Gianelli

While not a designated historic American art sale, major works in this category do come to market during *Christie's 20/21 Marquis Week*, a grouping of sales held each May and November, anchored by the *20th Century Evening Sale* and the *21st Century Evening Sale*. They feature the most valuable private collections and artworks "from the "revolutionary Impressionists to the cutting-edge artists of today," and are Christie's biggest moneymakers of the year.

To put it in perspective, in 2024 *Marquee Week* raked in nearly $689 million, led by Rene Magritte's *L'empire des lumieres*, which sold for a record-breaking $121.2 million. Among the most anticipated lots this year are works by Monet, Renoir, Matisse, Henry Moore, JMW Turner, Lucian Freud, Richard Diebenkorn, Joan Mitchell, David Hockney, Picasso, Ernst, Mondrian, Rothko and more.

Leading the *20th Century Evening Sale* among the American artworks is Georgia O'Keeffe's *The Red Maple at Lake George*, which has an estimate of $10 million to $15 million. Painted in 1926, and "employing a dramatic contrast of sensuous and angular forms, and bright red and cool gray hues, *The Red Maple at Lake George* demonstrates why, of all her Lake George subjects, the leaf pictures are perhaps her most personal and autobiographical statement that O'Keeffe left of her years in northern New York," notes the lot essay by E.B. Coe.



John Singer Sargent (1856-1925), *Corner of the Church of San Stae, Venice,* 1913. Oil on canvas, 28¼ x 22 in. **Estimate: $6/8,000,000 million**

Also on offer are three impressive canvases by John Singer Sargent from the Collection of Carol and Terry Wall. "*Corner of the Church of San Stae, Venice*, estimated at $6 to $8 million is a marvel of light that represents Sargent's adoration for the city's singular architecture," says Quincie

Childe Hassam (1859-1935), *The Big Parade,* 1917. Oil on board, 8 x 9 in. **Estimate: $800/1,200,000**

Frederick Carl Frieseke (1874-1939), *White Lilies,* ca. 1911. Oil on canvas, 29 x 36½ in. **Estimate: $1/1.5 million**

Dixon, American paintings specialist at Christies. "*Gondolier's Siesta*, estimated at $2 to $3 million, is an extraordinary example of Sargent's mastery of the watercolor medium and stands apart from his celebrated Venetian watercolors for its rare inclusion of figures so prominently depicted in the foreground. *Capri,* estimated at $4 to $6 million, was painted when Sargent was just 22 and represents an important departure from the society portraits that had garnered him fame."

Several other auctions take place during Christie's *20/21 Marquee Week*, including the *Impressionist and Modern Art Day Sale*, *Post-War & Contemporary Sale* and *Impressionist and Modern Art Works on Paper*.

Highlights in the *Impressionist and Modern Art Day Sale* include Mary Cassatt's *Femme portant un bonnet noir et vert, cousant* (est. $800/1,200,000); Frederick Carl Frieseke's *White Lilies* (est. $1/1.5 million); and two works by Childe Hassam, including one of the artist's flag paintings *The Big Parade* (est. $800/1,200,000), and the New York scene *Flower Seller* (est. $1/1.5 million).

With an estimate of $2 to $3 million, Jacob Lawrence's *Marble Players* leads the *Post-War and Contemporary Art Day Sale*.

"The works of American art being offered in the November sales are noteworthy for their extraordinary quality and in some cases exceptional rarity, and also for their distinguished provenance," says Dixon. "We are certain such important objects with such inspiring histories, will resonate with international clientele who come to Christie's to acquire the best of the best during our marquee sales."

20/21 Marquee Week is slated for mid-November. Visit Christie's website for updates. ■

Jacob Lawrence (1917-2000), *The Marble Players,* 1949. Tempera on board, 20 x 24 in. **Estimate: $2/3,000,000 million**

Thoughtful Selections

Freeman's | Hindman holds the winter edition of its American Art & Pennsylvania Impressionists sale

December 7, 2025
Freeman's | Hindman
2400 Market Street
Philadelphia, PA 19103
t: (215) 563-9275
www.hindmanauctions.com

By Alyssa M. Tidwell

During Freeman's Hindman's upcoming *American & Pennsylvania Impressionists* auction, collectors can expect to see a tightly curated sale of around 100 lots, offering a thoughtful complement of 19th and 20th century American artists, works, styles and price points. A breadth of American art will be included in the sale, with highlights including a Gilded Age portrait by John Singer Sargent; still lifes by William Merritt Chase and John Frederick Peto; works by American expats Robert Vonnoh and Charles Sprague Pearce, including the latter's monumental *L'Italienne (At the Fountain)*; and *The Mother*, a rare and fresh-to-market offering by Maria Oakey Dewing, known for her floral paintings.

Auction specialist Adam Veil notes a few major lots to pay attention to in the forthcoming sale, including Albert York's *Girl in Rowboat*, which has an estimate of $80,000 to $120,000. "To echo *New Yorker* critic, Calvin Tomkins, Albert York is still one of 'the most highly admired unknown artist[s] in America,' but much less so now, thanks in part to Freeman's | Hindman's efforts," he says. "We've offered, and have had terrific success with, the last 13 oils by York to come on the market, including the current record holder, *Still Life: Green Apples*, which sold for $239,400 in June 2021.

Left: **Jessie Arms Botke (1883-1971)**, *Peacock in Classical Landscape.* Oil on panel, 30 x 25 in. **Estimate: $50/80,000**

Below: **Edmund Henry Osthaus (1858-1928)**, *On a Point.* Oil on canvas, 24 x 36 in. **Estimate: $40/60,000**

Albert York (1926-2009), *Girl in Rowboat*. Oil on panel, 9½ x 12 in. **Estimate: $80,000/120,000**

The present work, *Girl in Rowboat*, is equal to these in every way. It's never been offered for sale publicly, has uninterrupted provenance dating back to its acquisition from Davis Galleries, and boasts all the simplicity, economy and 'quiet modernity' that distinguishes the best of York's works."

Edward Willis Redfield (1869-1965), *Frosty Morning*, 1933. Oil on canvas, 32½ x 40¼ in. **Estimate: $80,000/120,000**

Veil continues, "Another lovely work, and a personal favorite of mine, is Jessie Arms Botke's *Peacock in Classical Landscape*. It's standard fare from the artist (in the best possible way) and the perfect blend of decorative flair and exotic naturalism. The pure white of the peacock, with its exquisite train, the autumnal hues of the foliage, the stylized background; it's the sort of Botke one builds a collection around. It's also perfectly fresh-to-market, having been well loved and cared for by the same family for generations."

Peacock in Classical Landscape is expected to fetch between $50,000 and $80,000.

In addition, the auction will have sporting scenes by Osthaus and Rosseau, a strong selection of American illustration, and modern highlights by the likes of Arthur B. Carles, Milton Avery, Will Barnet and Wolf Kahn.

The *American & Pennsylvania Impressionists* sale is set for December 7 at 1 p.m. ET. ■

Strength in the Genre

California art of all kinds soars at John Moran Auctioneers' fall sale on November 18

November 18, 2025
John Moran Auctioneers
145 E. Walnut Avenue
Monrovia, CA 91016
t: (626) 793-1833
www.johnmoran.com

By Michael Clawson

Featuring around 250 lots, John Moran Auctioneers' fall *California & American Fine Art* sale will take place on November 18 at the auction house's headquarters in Monrovia, California. The sale will feature a dynamic and fascinating collection of work that will speak to the strength of the genre.

"The California market really struggled back 20 years ago, but the category is doing really well. Our spring sale was strong with a great selection of material, and we've also had some really strong single-owner sales that included California plein air," says Katherine Halligan, the director of fine art at John Moran Auctioneers. "Overall, we've had a very strong six months across all categories, which has defied the doom and gloom that is coming out of some of the big New York houses."

For the November sale, the auction house has a stunning work by Elmer Wachtel, *In the Shadow of the Cliffs - San Juan Coast* (est. $30/50,000) and a lovely Edgar Payne painting, *Mammoth Lake Country, Sierra* (est. $7/9,000). "The Wachtel has a great title and it comes from longtime private collection, which is wonderful," says Halligan. "What sets the Wachtel apart is that it was on the cover of the book *Loners, Mavericks &*

William Alexander Coulter (1849-1936), *Windjammers and other commercial sail in the San Francisco Bay.* Oil on canvas, 19½ x 28¾ in. **Estimate: $25/35,000**

Edgar Payne (1883-1947), *Mammoth Lake Country, Sierra.* Oil on canvas laid to board, 9¾ x 11½ in. **Estimate: $7/9,000**

Alson Skinner Clark (1876-1949), *The Coffee House (View of the State Street Bridge, Chicago),* 1915. Oil on canvas, 35 x 46 in. **Estimate: $20/30,000**

Dreamers, which was about California art before 1900. Not only that but the work was also in the seminal exhibition of the 1990s on California art at the Laguna Art Museum."

Other works in the sale include William Alexander Coulter's harbor painting *Windjammers and other commercial sail in the San Francisco Bay* (est. $25/35,000) and Alson Skinner Clark's 1915 Chicago painting *The Coffee House (View of the State Street Bridge, Chicago)* (est. $20/30,000). Although Clark didn't paint the work in California, he is widely known for his California paintings. "The Clark comes at a really wonderful period of his career. He has really been pigeonholed as a California plein air painter, but he was an American Impressionist, and this work shows that," Halligan says. "It's called The Coffee House because that is the part of Chicago where coffee was roasted in these big factories. The smell must have permeated in the air."

Other artists represented in the sale include Birger Sandzén, Robert Spencer, Cornelius David Krieghoff, Hanson Duvall Puthuff, Mabel Alvarez, Frank Cuprien, Thomas Hill, Millard Sheets and many more.

Bidding will take place live and also on three online platforms, including John Moran's bidding platform accessible through the website. ■

Elmer Wachtel (1864-1929), *In the Shadow of the Cliffs - San Juan Coast,* ca. 1898, oil on canvas, 19 x 28 in. **Estimate: $30/50,000**

Looking West

John Moran Auctioneers presents its Art of the American West auction this November

November 19, 2025

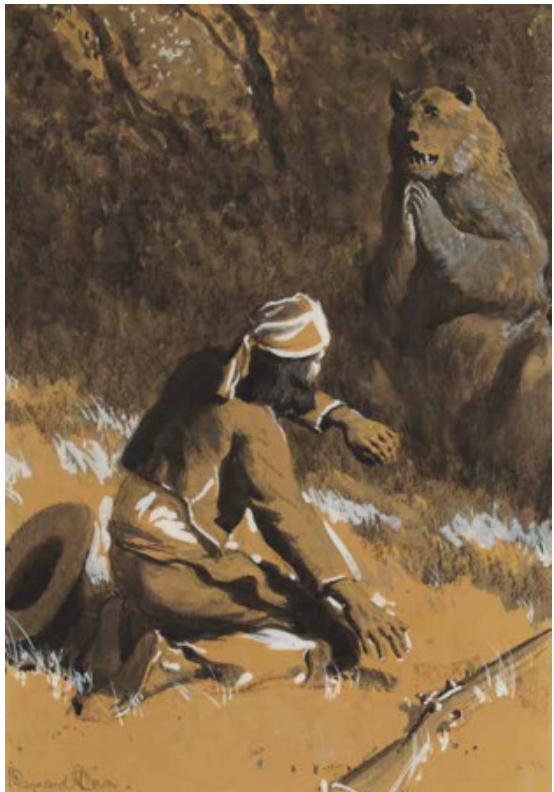
John Moran Auctioneers
145 E. Walnut Avenue
Monrovia, CA 91016
t: (626) 793-1833
www.johnmoran.com

John Moran Auctioneers' Art of the American West sale will offer an expansive selection of fresh-to-market works from across the country, including paintings, Native American textiles and jewelry, as well as decorative arts—all of which capture the heart of the West.

Fine art in the upcoming sale will be represented by such artists as Joseph Henry Sharp, Maynard Dixon, John Audubon, Olaf Weighorst, and later works by Allan Houser, David Mann, Randy Van Beek, Ted DeGrazia and many more. Textiles will be presented in Navajo weavings, saddle blankets, wool tapestries and Navajo rugs. Decorative items include vases, bowls and bronze.

Among the highlights that collectors should be on the lookout for is an oil on canvas by Sharp titled *Delphiniums*, capturing a vase of flowers in pinks, purples and blues. The piece has a presale estimate of $10,000 to $15,000. In addition, Maynard Dixon's 1916 gouache *Hunter and Bear*, in which man and beast engage in a potentially deadly confrontation, is expected to fetch between $6,000 and $8,000.

The Art of the American West auction will take place on Wednesday, November 19, at 10 a.m. PST. ■



Above: Joseph Henry Sharp (1859-1953), *Delphiniums*. Oil on canvas, 25 x 30 in. **Estimate: $10/15,000**

Left: Maynard Dixon (1875-1946), *Hunter and Bear*, 1916. Gouache on paper, 16 x 11 in. **Estimate: $6/8,000**

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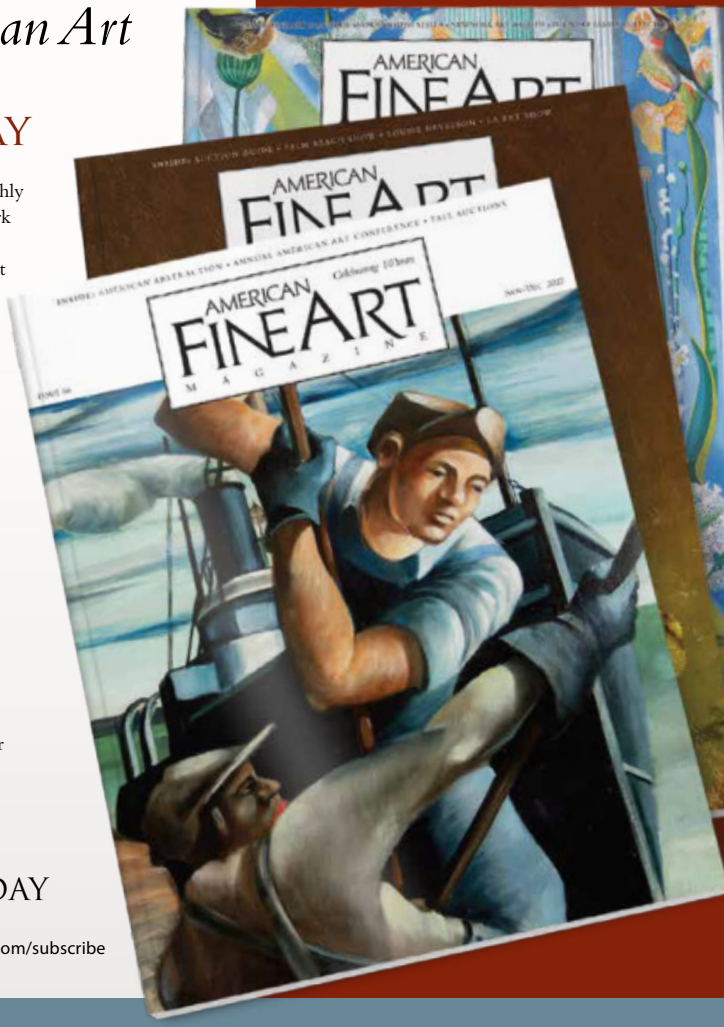

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Action & Drama

Wildlife art and images from the Southwest are highlights of Coeur d'Alene Art Auction's fall online sale.

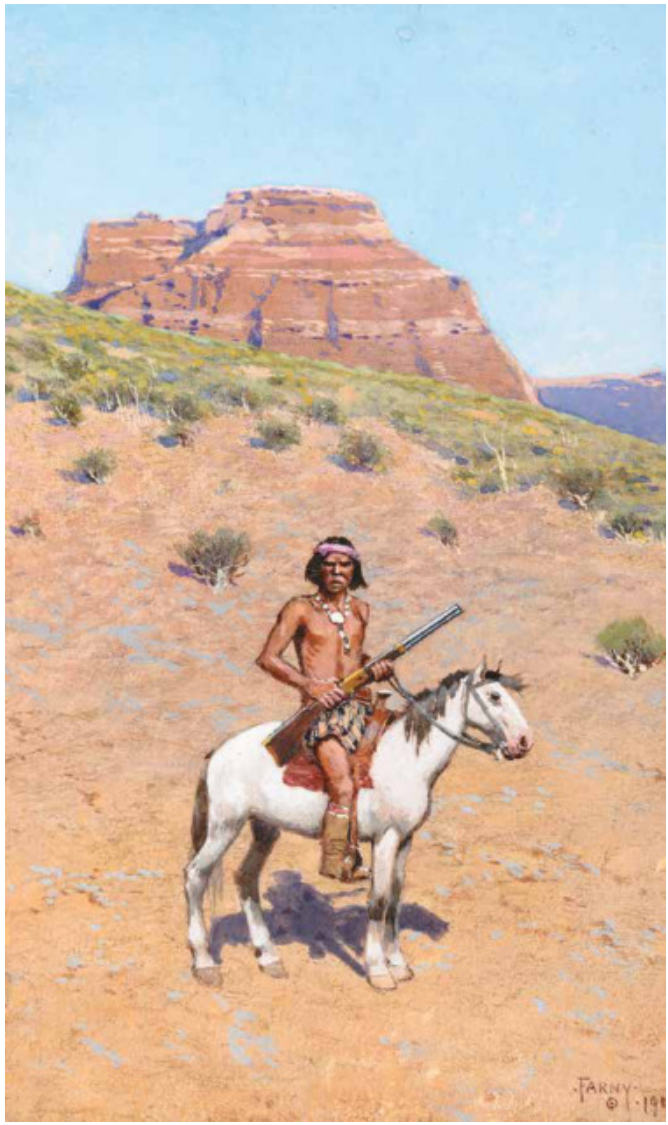
November 8, 2025
Coeur d'Alene Art Auction
Online
t: (208) 772-9009
www.cdaartauction.com

By Michael Clawson

After a stunning $22 million sale in July, the Coeur d'Alene Art Auction is nearly halfway to its July 2026 sale, which means the auction house is presenting its fall online sale. The year's live online auction will take place November 8 and feature more than 200 lots.

For auction partner Mike Overby, the sale is coming at a time of immense success for not only his auction, but also other Western auctions. "The market was due to overperform and that's what we're seeing. After Covid in 2020, and then two or three years of going a little sideways, the market is getting its footing back. We had great success in July, but also before that in our summer and fall sales in 2024," Overby says. "And consignors and bidders are noticing. We're seeing some true masterpieces come up for sale, and we're seeing collectors who are willing to pay to get them. So for the buyer and the seller, the market is seeing strength everywhere."

The November 8 sale will include pieces from the Yturria Collection, which includes major examples of



Henry Farny (1847-1916), *Apache Warrior,* 1913. Gouache on paper, 9 x 5¾ in.
Estimate: $10/15,000

Charles M. Russell (1864-1926), *Magpie Surveying Indian Tipi Village,* ca.1915. Pen and ink on paper, 5¾ x 10¼ in. **Estimate: $20/30,000**

Eanger Irving Couse (1866-1936), *Pueblo Firelight – Roasting Corn,* 1924. Oil on board, 8 x 10 in. **Estimate: $30/50,000**

Bob Kuhn (1920-2007), *Elephant in Papyrus.* Acrylic on board, 24 x 36 in. **Estimate: $60/90,000**

wildlife art, including important African pieces from wildlife master Bob Kuhn. Noteworthy lots include Kuhn's *African Baroque* (est. $50/75,000) and *Elephant in Papyrus* (est. $60/90,000). The collection will also feature 20 George Carlson bronzes, which makes it the largest single-owner offering of Carlson bronzes ever to come to market. In addition to several of Carlson's most iconic works, such as *Boy and Eagle* and *The Greeting*, the auction will have Carlson's bust of Kuhn. The rare piece may have only been cast twice—one for Kuhn and his family, and another for collector Fausto Yturria.

Eanger Irving Couse's 1924 oil *Pueblo Firelight – Roasting Corn* will be available with estimates of $30,000 to $50,000. The painting is classic Couse through and through with a Native American figure, lit entirely by orange light, kneeling down in front a fire. These images are some of Couse's most collected pieces. Another piece available for bidders is Henry Farny's *Apache Warrior* from 1913. The slender vertical piece, common for Farny, is estimated at $10,000 to $15,000.

Iconic Western artist Charles M. Russell will be represented in the sale with a small pen and ink drawing, *Magpie Surveying Indian Tipi Village*, estimated at $20,000 to $30,000. For Overby, the drawing has a special place in his life. "This piece was once owned by Paul Mesa, a famous art dealer from Montana. They called him the godfather of Western art dealers. Paul was a mentor of mine," Overby says. "When Paul owned this piece, he used this image on his business card. When Paul passed away we sold his estate, including this drawing, and now we're getting back. It's so great to see it again."

The auction will be held live with an auctioneer entirely online. Visit the website to register and watch the sale live. ■

The Eclectic West

Santa Fe Art Auction expands its offerings for its signature November sale in New Mexico

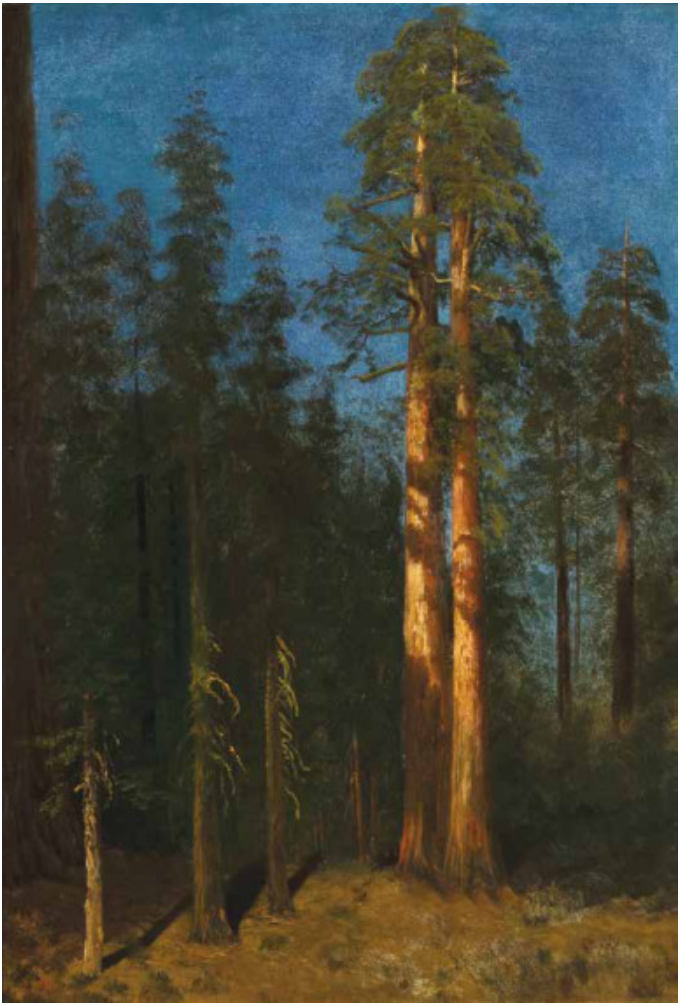
November 7-8, 2025

Santa Fe Art Auction
932 Railfan Road
Santa Fe, NM 87505
t: (505) 954-5858
www.santafeartauction.com

By Michael Clawson

On November 7 and 8, the Santa Fe Art Auction will present the *Signature Live Sale*, its largest and most comprehensive sale of the year. For Gillian Blitch, president and CEO of the Santa Fe Art Auction, the sale offers an opportunity to show what the auction house offers and to also expand it into other areas.

"The goal of this auction in recent years is to show the best of everything we have to offer throughout the rest of the year. Of course, we're best known for Native American arts, including the best pieces of pottery, textiles, jewelry and contemporary and Indian school paintings. But then we also have works



Albert Bierstadt (1830-1902), *Untitled (Night Scene with Trees)*. Oil on paper on canvas, 27½ x 18½ in. **Estimate: $30/50,000**

Bert Geer Phillips (1868-1956), *Portrait of a Mexican Girl*. Oil on board, 13¾ x 14⅜ in. **Estimate: $7/10,000**

on paper, classic and contemporary Western art, great photography and so much more," Blitch says. "We're also expanding into more international art because those are our clients." She adds that because Santa Fe generally attracts people from all over the world, it makes sense that they may want artwork from other parts of the country, including Europe.

But the auction house is still very much devoted to Western and Native American art, which is reflected in the *Signature Live Sale* and its more than 350 lots spread out across two days and three sessions.

Early highlights from the sale include Gerard Curtis Delano's watercolor *Navajos*, with estimates of $10,000 to $15,000. The work shows a trio of riders in a vast desert landscape. Also being offered is Joseph Henry Sharp's *Taos Mountain and Rabbit Brush* (est. $20/30,000) and Willard Ayer Nash's *Still Life with Geraniums* (est. $12/18,000).

Joseph Henry Sharp (1859-1953), *Taos Mountain and Rabbit Brush*. Oil on board, 15 x 18½ in.
Estimate: $20/30,000

A magnificent Albert Bierstadt painting, *Untitled (Night Scene with Trees)*, is likely to cause a stir with bidders. The painting, with a lovely blue color in the evening sky and moonlight cascading on a pair of trees, is decently sized at 27 inches tall, and yet it's also affordably estimated at $30,000 to $50,000. Bierstadt paintings of this quality typically do well at auction.

Willard Ayer Nash (1898-1942), *Still Life with Geraniums*. Oil on canvas, 16 x 20 in.
Estimate: $12/18,000

Other works that have come into the sale include pieces by Fritz Scholder, Ed Mell, Luis Jimenez, Emil Bisttram, photography by Ansel Adams, woodcuts by Gustave Baumann, etchings by Gene Kloss and much more. Additional lots come from Bert Geer Phillips, Jaune Quick-to-See Smith, Edward S. Curtis and potter Maria Martinez.

"The market seems very robust right now, so I'm excited to bring these materials to bidders," says Blitch. "I'm especially eager to see our online sales, which grow stronger after each sale. I'm seeing registrations come in from France, Japan, Italy…all over the place. In the past, I've had people bidding on the same piece from four different countries. That used to never happen, and now it happens with some frequency."

This year's sale will also feature several prominent named collections, including the Steven and Karen Berkowitz Collection, the John P. Coolidge Collection (former director of the Fogg Museum of Art), and works from the Ralph T. Coe Center for the Arts. ■

Impressive Offerings

Bonhams brings significant works of historic American art to the market in its fall sale

November 18, 2025

Bonhams
580 Madison Avenue
New York, NY 10022
t: (212) 644-9001
www.bonhams.com

By Sarah Gianelli

Bonhams American art auction, taking place at the Manhattan showroom on November 18, will feature roughly 80 lots by renowned American artists from the 19th and early 20th century, as well as modernist works from the mid- to late-20th centuries.

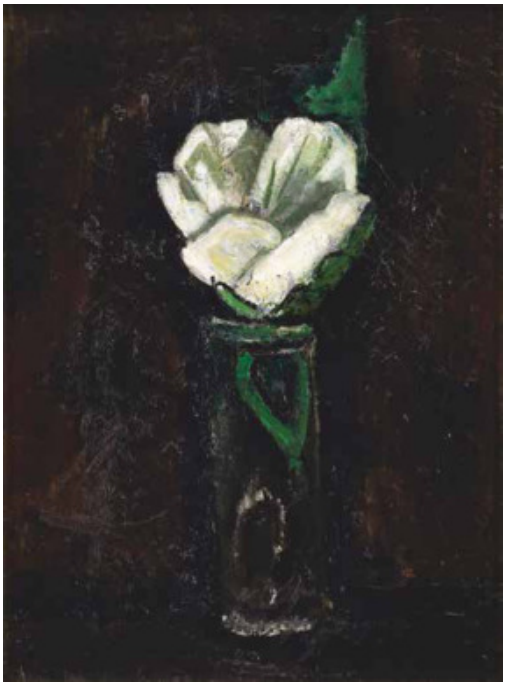
An exciting recent addition to the sale is a watercolor by Winslow Homer titled *Shipbuilding, Ipswich* from 1873, with an estimated value of $80,000 to $120,000.

With an estimate of $250,000 to $350,000, Maurice Prendergast's *Landscape with Figures, Summer House and Pavilion*, is one of several leading lots with more to be announced as the auction nears.

Bonhams specialist and head of sale Aaron Anderson says, "This work is a fantastic example that exhibits Prendergast's artistic concerns for pattern, rhythm and color over identifiable figure and form in the later part of his career and was executed at the height of his abilities working in the vein of the post-impressionists of Europe. Works by Prendergast from this period are still highly coveted by collectors."

Another highlight of the sale is a bronze sculpture by Elie Nadelman (1882-1946) modeled and cast around 1909. Created at the peak of Nadelman's formative years in Paris, *Standing Female Nude* is considered a seminal work for the artist and demonstrates the influence of both classical sculpture and modernist inclinations. It is expected to achieve between $70,000 and $100,000.

Also of note is a watercolor seascape by James Abbott McNeill Whistler, *The See-Gray and Silver* (est. $80/120,000) from 1881. A wedding gift to his half-nephew Thomas Delano Whistler (1857-1921) and his new wife, Sophie Marguerite (née Ames), it is a personal piece that is accompanied by a trove of family photographs and documents.



Above: Elie Nadelman (1882-1946), *Standing Female Nude,* 1909. Bronze with dark brown patina, 16½ in., inscribed along the base: 'ELI NADELMAN'; and with foundry mark 'F. Costenoble Fondeur Paris'. **Estimate: $70/100,000**

Left: Marsden Hartley (1877-1943), *White Hibiscus,* 1938. Oil on board, 16 x 12 in., signed on the reverse: 'Hartley'. **Estimate: $70/100,000**

Maurice Brazil Prendergast (1858-1924), *Landscape with Figures, Summer House and Pavilion*, ca. 1910-11. Watercolor and graphite on paper laid down on board, 15¼ x 22½ in., signed lower right: 'Predergast'. **Estimate: $250/50,000**

Max Weber's (1881-1961) still life *Three Tulips* was created during the artist's time as a student in Paris, and speaks to the enduring influence Cezanne had on his work. Anderson adds, "*Three Tulips* was painted one year after Weber viewed the *Salon d'Automn* exhibition of 1906 that exhibited 10 of Cezanne's most important works of his career. This exhibition not only directly influenced Weber, but greatly affected the artistic output of Georges Braque and Pablo Picasso." The piece has an estimate of $80,000 to $120,000.

Also represented will be examples by N.C. Wyeth, Andrew Wyeth and Jamie Wyeth; a lovely still life by Marsden Hartley titled *White Hibiscus* painted in 1938 (est. $70/$100,000) and a portrait by Luigi Lucioni of the Mili Monti painting from 1941.

"We will have an exciting and unique array of material…that we expect to resonate with many collectors of traditional American art," says Anderson. "We anticipate this coming November to be another exciting and busy time in the art market." ■

Max Weber (1881-1961), *Three Tulips*, 1907. Oil on canvas, 21⅛ x 18⅛ in., signed and dated upper left: 'MAX WEBER 1907'; and (upper signed again lower right. **Estimate: $80/120,000**

Blockbusters

Jackson Hole Art Auction stuns collectors with exceptional $13.5 million sale in Wyoming

By Michael Clawson

It started innocuous enough on Lot 2, a Carl Roters horse painting that went $5,000 over estimates. Then more lots: Carl Hantman, Russ Vickers, Don Crowley, Frank McCarthy. All over estimates. When a Billy Schenck painting doubled its high estimate in Lot 17, that was the *Jackson Hole Art Auction* delivering a message: "Hang on, cowboy."

More than 350 lots later, the annual auction had racked up more than $13.5 million in sales with 97 percent lots sold. To put that into perspective, the total high-estimate value of the sale was only $10.2 million. It is a record for the auction house.

"It was a very good sale. In fact, we've been hearing from consigners, clients and even competitors who have been very impressed," Kevin Doyle, managing director, says. "I'm so grateful to be in this genre. It doesn't get more exciting than this."

Doyle attributes much of the sale's success on the quality of the work, particularly its freshness to the market. He notes that several pieces hadn't been seen in as many as 40 years, which translates into big money from collectors who are hunting down top-quality works.

Charles M. Russell (1864-1926), *Start of the Roundup*, 1898. Watercolor on paper, 14½ x 20½ in. **Estimate: $180/250,000 SOLD: $720,000**

Carl Rungius (1869-1959), *Pronghorn Antelope*. Oil on canvas, 29¼ x 46 in. **Estimate: $200/300,000 SOLD: $780,000**

Highlights in the sale include many lots that exceeded their estimates by huge factors. One of the biggest was Kenneth Riley's 1980 painting *Welcome Shade*. The high estimate was $30,000, but bidders had other plans as they sent the price soaring. After a flurry of bids, the sale closed at $540,000, a world record price for the artist. "It was the biggest anomaly of the sale. So many people came into the gallery looking at that piece, so I knew something was up with it.

Five or six people told me they really wanted it and expressed how the estimate for it was right. One bidder set his max bid at $200,000 and he was sure he was going to get it. No one could have anticipated it would go so high," Doyle says. "But that's the fun of auctions—you just never know when two bidders are going to chase what they want."

Other lots that exceeded estimates were Norman Rockwell's *Courting Couple at Midnight* (est. $500/700,000) that sold for $900,000, Carl Rungius' *Pronghorn Antelope* (est. $200/300,000) that sold for $780,000, Charles M. Russell's watercolor *Start of the Roundup* (est. $180/250,000) that sold for $720,000, and G. Harvey's *When Cowboys Move On* (est. $100/200,000) that sold for $600,000. Other artists who exceeded estimates were Eanger Irving Couse, William R. Leigh, John Falter, Melvin Warren, John Clymer, James Boren, John Cowan, Charles Wysocki, O.C. Seltzer and John Marchand. ■

Norman Rockwell (1894-1978),
Courting Couple at Midnight, 1919.
Oil on canvas, 24 x 19 in.
Estimate: $500/700,000
SOLD: $900,000

TOP 10 LOTS

JACKSON HOLE ART AUCTION, SEPTEMBER 13, 2025 (INCLUDING BUYER'S PREMIUM)

ARTIST	TITLE	LOW/HIGH EST.	SOLD
NORMAN ROCKWELL	COURTING COUPLE AT MIDNIGHT	$500/700,000	$900,000
CARL RUNGIUS	PRONGHORN ANTELOPE	$200/300,000	$780,000
CHARLES M. RUSSELL	START OF THE ROUNDUP	$180/250,000	$720,000
G. HARVEY	WHEN COWBOYS MOVE ON	$100/200,000	$600,000
WILLIAM R. LEIGH	GRIZZLY'S END	$300/500,000	$570,000
KENNETH RILEY	WELCOME SHADE	$20/30,000	$540,000
EANGER IRVING COUSE	THE HUNTER	$150/250,000	$390,000
G. HARVEY	COWBOY COUNTRY CLUB	$70/100,000	$348,000
G. HARVEY	RIDING THE SALT RIVER CANYON	$20/40,000	$270,000
MARK MAGGIORI	HIGH NOON	$75/125,000	$240,000

Rural Scenes

Pennsylvania Impressionism drives the success of Garden Party: The Renny Reynolds Collection

By Sarah Gianelli

In late September, the Freeman's | Hindman sale *Garden Party: The Collection of Renny Reynolds* achieved $693,632 with especially strong results among the lots of Pennsylvania impressionism. Leading the sale was Daniel Garber's (1880-1958) painting *Sycamore and Elm* from 1932, which sold for $57,600 against a $50,000 presale low estimate. Not far behind, achieving $51,200, was Robert Spencer's *Waterloo Row* from 1917; followed by George William Sotter's *Roadside House*, selling for $44,800; and the winter scene *January Day* by Walter Elmer Schofield from 1906 that fetched $41,600.

Reynolds, a renowned landscape architect, party planner and lifestyle expert made his home in Bucks County, Pennsylvania, and the collection reflects his connection to the region as well as the impeccable taste that made him an industry celebrity.

In addition to fine art, lots included 18th- and 19th-century American furniture, folk and decorative arts, and more than 150 volumes from Reynolds' personal library on garden design and architecture.

The auction house notes, "Reynolds' deep affinity for the impressionist painters of Bucks County, whose works mirror his reverence for both natural and designed landscapes, led to an exceptional collection that bidders couldn't wait to get their hands on. The fine art section was the star of the day with 97 percents of lots offered in the category selling. Not surprisingly, it was the Pennsylvania Impressionists in particular that stole the show with the top 20 sale prices of the day."

The sale established an auction record for artist Bernard Badura (1896-1986), when his *Summer Haystacks* sold for $20,480 and set a record price for a Robert A. Darrah (RAD) Miller (1905-1966) painting in over a decade, selling *Sunset* for $17,920. ■

Above: Daniel Garber (1880-1958), *Sycamore and Elm*, 1932**.** Oil on canvas**,** 20 x 18 in. **Estimate: $50/80,000**
SOLD: $57,000

Right: Robert A. Darrah (RAD) Miller (1905-1966), *Sunset*. Oil on canvas**,** 21 x 27¾ in. **Estimate: $5/8,000**
SOLD: $17,920

SCOTTSDALE, AZ

SCOTTSDALE ART AUCTION

AUGUST 23

August Online Auction

$2.7 million

Scottsdale Art Auction achieved record results during its *August Online Auction* with $2.7 million in total sales and a 96 percent sell-through rate out of the 426 lots on offer.

Leading the sale were two paintings by members of the Taos Society of Artists. Joseph Henry Sharp's *Before the Hunt, Glorieta Forest* reached $111,150, against a presale estimate of $65,000 to $95,000; while Eanger Irving Couse's *Song of the Blue Aspens* bested its $90,000 high estimate when it sold for $117,000. Another Couse painting, *Turkey Hunter*, sold for $70,200 against an estimate of $20,000 to $30,000.

A contemporary of the Taos Founders, artist Nicolai Fechin's drawing of a young girl shattered its $9,000 high estimate when it sold for $46,800. Classic American paintings saw strong results as well, including Norman Rockwell's *Study for A Walk in the Country*.

Eanger Irving Couse (1866-1936), *Song of the Blue Aspens*. Oil, 29 x 24 in. Courtesy Scottsdale Art Auction. **Estimate: $60/90,000 SOLD: $117,000**

THOMASTON, ME

THOMASTON PLACE AUCTION GALLERIES

AUGUST 28-31

Summer Grandeur

Thomaston Place Auction Galleries realized impressive results in its *Summer Grandeur* sale, a four-day marathon auction that drew spirited competition from international bidders representing over 50 countries, with more than 1,500 lots.

The opening session achieved white-glove status with a 100 percent sell-through rate, setting a confident pace for the remainder of the sale. Fine art commanded the strongest results of the auction, with Andrew Wyeth's contemplative watercolor *Wishbone* achieving $125,000, and his early work *Threatening Sky* achieving $106,250. His father N.C. Wyeth was equally celebrated, with *Custer's Last Stand* reaching $90,000. Works by other Maine-connected artists also performed exceptionally well, including Dahlov Ipcar's *Antelope Mandala* at $48,000, Imero Gobbato's *House on Cove* at $45,000, and multiple works by Maurice "Jake" Day. ■

Andrew Wyeth (1917-2009), *Wishbone*. Gouache on paper, signed upper right, white linen mat in silver-leaf casement frame. From the estate of Linda Bean. Courtesy Thomaston Place Auction Galleries. **Estimate: $100/150,000 SOLD: $125,000**

A Treasured Tradition

The Delaware Antiques Show brings together the finest art and decorative objects for its 62nd edition

November 7-9, 2025

Delaware Antiques Show
Chase Center on the Riverfront
815 Justison Street
Wilmington, DE 19801
t: (800) 448-3883
www.winterthur.org

By Sarah Gianelli

Presented by the Winterthur Museum, Garden and Library, the 62nd annual *Delaware Antiques Show* returns to Chase Center on the Riverfront in Wilmington, Delaware, from November 7 through 9. More than 60 of the nation's top dealers will offer a vast selection of high-end American antiques, fine art, silver, jewelry, porcelain, rugs, furniture and other decorative objects.

Among the notable exhibitors are Arader Galleries, Betty Krulik Fine Art, David Brooker Fine Art, Somerville Manning Gallery, William Cook Antiques, Avery Galleries, Earle D. Vandekar of Knightsbridge, Parker Gallery, Silver Art by D & R, Thistlewaite Americana, Roger Winter Antiques Dixon-Hall Fine Art, Dolan Maxwell, and many others.

"One of the great things about the *Delaware Antiques Show* is the chance to learn directly from expert dealers," says Chris Strand, director and CEO of the Winterthur Museum, Garden and Library. "The show consistently draws some of the most respected voices in the field, including scholars, curators and collectors. There's nothing like standing with someone who has decades of experience as they reveal what makes an antique special. Our dealers

Charles Ethan Porter (1847-1923), *Untitled (Pink, White, Yellow and Red Carnations)*, ca. 1890. Oil on canvas, 16 x 20 in. Courtesy Dolan Maxwell, Philadelphia, PA.

Carved mahogany table, Philadelphia, ca. 1765-75. Courtesy HL Chalfant American Fine Art & Antiques, West Chester, PA.

Thomas Hart Benton (1889-1975), *Elements of Sea and Sky*, ca. 1925-26. Oil on canvas laid down on Masonite, with aluminum frame inset in wood panels, 67 x 79⅛ in. (each panel: 67 x 20 in.) Courtesy Betty Krulik Fine Art, Irvington, NY.

are exceptional. Asking a question is like stepping into a master class. It's an experience you just can't get online."

There are also more formal learning opportunities through a variety of special programming throughout the weekend. Interior designer Nadia Watts will deliver the keynote lecture "Designing with Soul: How Legacy, Nature, and Antiques Shape Interiors," on Saturday at 10 a.m. A descendent of Louis C. Tiffany, Watts will discuss how her family's artistic legacy has influenced her own creative vision, and how nature and antiques inform her timeless interior design style. Additional lectures by leading scholars explore other topics in American material culture including ceramics, furniture, Americana and folk art, and more.

"The *Delaware Antiques Show* attracts a wide range of collectors, from seasoned connoisseurs to curious newcomers," says Strand. "Known for its focus on high-quality American antiques, it features premier dealers offering 18th- to early 20th-century treasures. With Winterthur's decorative arts legacy, the show appeals to those seeking pieces with historical and aesthetic value, whether for collecting, decorating or inspiration."

The *Delaware Antiques Show* kicks of with the ticketed Opening Night Party on Thursday, November 6 from 6 to 9 p.m., with general admission tickets available to the public Friday through Sunday. For tickets and additional details visit the event website.

Proceeds from the *Delaware Antiques Show* help fund key educational initiatives at Winterthur, and in recent years has benefitted roughly 14,000 youth each year. Strand adds, "Our goal is to reach 30,000 students each year by the end of the decade, fostering a love of history, fine art, design, nature and science in the next generation." ■

The annual *Delaware Antiques Show*. Courtesy Winterthur Museum, Garden & Library.

Discerning Taste

Salon Art + Design continues to position itself as the pinnacle of contemporary and vintage design

November 6-10, 2025

Salon Art + Design
Park Avenue Armory
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New York, NY 10065
www.thesalonny.com

Joseph Freedlander (1870-1943), *Mercury,* 1931. Bronze, 18 x 9 x 6 in. Courtesy Helicline Fine Art.

By Alyssa M. Tidwell

A cornerstone of New York's autumn arts calendar, *Salon Art + Design* returns to the Park Avenue Armory for its 14th edition, presenting patrons with an elegant array of top quality artwork and dynamic programming.

The fair is known for its robust curatorial approach, which fosters meaningful dialogue across wide-ranging facets of modern and historic art. A vibrant lineup of first-time participants and returning galleries will be a part of the 2025 event—which features a range of rare historic works to cutting-edge contemporary creations, including fine art, furniture, studio glass, ceramics, Japanese art, jewelry and more.

"We want visitors to explore and engage with design and art in new ways that spark curiosity, conversation and deeper appreciation, with each space telling a unique story that expands the visitor's appreciation of what art with design can be," says executive director Nicky Dessources, who is now in her second year running *Salon*.

Galleries participating in the upcoming fair include Helicline Fine Art, David Gill Gallery, Bernard Goldberg Fine Arts, Shoshana Wayne Gallery, Jacqueline Sullivan Gallery, Todd Merrill Studio, Mia Karlova Galerie, Galerie Gmurzynska and many more.

Helicline Fine Art will be bringing an exceptional selection of about two dozen 20th-century works by such prominent artists as Charles Burchfield, Thomas Hart Benton, Ludwin Bemelmans, Stuart Davis, Arthur Dove, George Grosz and more. Among the highlights is an oil by Daniel Ralph Celantano, *Study for Long Beach*, depicting a family clad in beach attire getting out of a car. "Daniel Celentano, at the age of 12, was Thomas Hart Benton's first and youngest student. He enjoyed an active career exhibiting at major museums as an accomplished American scene painter during the WPA and WWII era," says Keith Sherman, owner of Helicline Fine Art. "This painting is a study for the fully executed work our gallery sold some years ago. Long Beach is a small oceanfront town on Long Island. Celentano often focused on the Italian

Robert Winthrop Chanler (1872-1930), *Flamingos at The Water's Edge,* 1922. Oil on panel, 77 x 47½ in., signed and dated (lower right): 'Robert W. Chanler / 1922.' Courtesy Bernard Goldberg Fine Arts.

Above: Daniel Ralph Celantano (1902-1980), *Study for Long Beach*. Oil on artist board, 8 x 10 in., signed and titled verso. Courtesy Helicline Fine Art.

Right: Thomas Hart Benton (1889-1975), *Water Story (Study for the History of Water)*, 1930. Tempera and oil on board, 28 x 24 in. (framed), unsigned. Courtesy Helicline Fine Art.

neighborhood of East Harlem in New York City where he was born and raised as the subject matter of his drawings, paintings and murals."

Sherman adds that the centerpiece of Helicline Fine Art's booth will be a sculpture and two paintings from their 1,000-piece collection of art and objects from the 1939 World's Fair.

Since 2016, *Salon* has partnered with the non-profit Dia Art Foundation, which supports, advances and preserves the vision of artists. On the fair's opening night, Dia Art Foundation will kick off the evening with an exclusive benefit preview, with proceeds going toward Dia and their exhibition program.

Salon Art + Design will run from November 6 to 10. Check the fair's official website for updates on special programming and events. ■

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